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Yvonne Le Roux

EZIO PINZA

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Eidus

Despite his youth, Eidus has developed a facility that puts him among the foremost technicians. *New York Sun, October 8, 1946*

Mr. Eidus has bridged the gap from wunderkind to adult musician quite easily and, apparently, gracefully. His playing has the gloss of the accomplished artist. *New York World-Telegram, October 8, 1946*

THE NEW YORK TIMES, TUESDAY, OCTOBER 8, 1946.

Arnold Eidus, Violinist, Impresses Audience With Quality in First Carnegie Hall Recital

Arnold Eidus, violinist, who was first presented here ten years ago as a 12-year-old prodigy, last night gave his first recital at Carnegie Hall. The news is that he has successfully made the difficult transition from prodigy to adult artist.

Mr. Eidus is small and slight, and, with the old stage wall gone, the hall's stage is larger than ever. But he took his position with the grace and ease of a veteran, and, from the first clear, assured, sweet-toned phrases, there was no questioning his power to command the audience.

With the exception of three tricky little showpieces at the end, his program consisted of four staples of the repertory—the Vivaldi-Respighi D major Sonata, the third Brahms' Sonata for violin and piano, the Wieniawski D minor Concerto and Chausson's Poeme. Despite the fact that so many violinists before him have used them as war horses, it was a pleasure to hear them again, for his playing was so fresh, clean and songful.

Take the last movement of the

Wieniawski, for instance. Being marked "a la Zingara," it is frequently played as if it were only a rough sort of gypsy dance. But Mr. Eidus approached it in no such spirit. The repetitions of the haunting melody of the first movement were lovely and haunting and the swift passages had some of the lightness that Mendelssohn was after when he wrote the "Midsummer Night's Dream" music.

The final showpieces were Kroll's Banjo and Fiddle, Shostakovich's Prelude, Op. 24, No. 24, and Bazzini's Ronde des Lutins. Even in these Mr. Eidus did not abandon his musical approach. They were technically wonderfully expert and deft, but he never sacrificed his tone no matter how fast the music went and all of them had delicacy of feeling.

Mr. Eidus was assisted at the piano by Gregory Ashman, whose accompaniments also had a feeling for the melodiousness of the music played. The applause elicited three encores and Mr. Eidus insisted that the pianist share with him in all the bows.



A gifted violinist named Arnold Eidus was last evening's recitalist in Carnegie Hall. Mr. Eidus began with Vivaldi's D Major Sonata. A felicitous choice because of the violinist's purity of tone and impeccable style. The Vivaldi, having none of the pyrotechnic features of later romantic composers, is pure music and it is impossible to fake it. Mr. Eidus did not have to; his warm singing tone and clean-cut phrasing was admirably suited to the polished elegance of the sonata. *New York Post, October 8, 1946*

MANAGEMENT: ERMINIE KAHN • 113 WEST 57th STREET, NEW YORK 19, N. Y.

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MUSICAL AMERICA

Lakmé Inaugurates First Metropolitan Week

Record Throngs Greet Opening Performances—Svanholm, as Siegfried, Leads List of Debutants — New Conductors Appear

By RONALD EYER

THE top hat, the ermine cape and all related trappings of social éclat returned in pre-war splendor to the Metropolitan Opera House for the opening of the 1946-47 season on Armistice Night, Nov. 11. Delibes' opera comique, *Lakmé*, time-honored vehicle for Lily Pons, raised the curtain on the year's repertoire, and tickets were not to be had at any price for many days before the performance. Hundreds of hopeful standees, some of whom had waited in line since early morning, were turned away when the limit of 150 permitted by fire regulations was reached.

It was unfortunate, in the face of such enthusiasm and determined love of the lyric theatre, that so little reward was to be forthcoming, musically speaking, to the faithful. Not that the audience was subjected to a singularly bad performance. Things ran smoothly and professionally, there were several good individual performances and there were attractive details about the production as a whole. But the question that defied answer in the minds of many thoughtful viewers of the proceedings was why a theatre, purporting to be the leading operadrome of the world, and also claiming to be of a modern and progressive frame of mind, should spear-head a season today with a dated and faded valentine like *Lakmé*.

A Peculiar Choice

In the first place, *Lakmé* is not opera in the real sense of the term. It is comic opera of the typically French variety involving some dancing, some singing, some spoken dialogue and an amplitude of gay-hued costumes. It never was intended for a theatre of the size, nor of the serious pretensions, of the Metropolitan. Even in its own province, with its chromic quintet of ladies and officers, its thread-bare political implications, and its red-nosed melodrama in the third act, it is an overdue candidate for the bottom shelf of the whatnot. That the audience received it with something less than wild enthusiasm, then, is not surprising. The extenuating circumstance is, of course, that a first night audience goes to see and applaud itself to the more or less complete exclusion of anything else, and we like to think it was this fact alone that encouraged the management to return *Lakmé* to the stage.

Lakmé is Miss Pons, of course, and vice versa. She was as sweet and girlish and fetching to the eye as ever. Her first act entrance was a pretty one, but it suffered from a nervous stiffness and uncertainty which communicated itself to the voice in the form of dryness and inaccuracies of pitch. Once the difficult entrance was over, however, she relaxed into the easy, graceful characterization which everyone knows so well. Her *Bell Song* in the second act was, naturally, the high point of the performance—and also the end for many tired first-nighters. She sang it with the security and a casual informality toward its written specifications that bespoke the meeting of two old friends.

Perhaps the most exhilarating experience of

WORLDS OF MUSIC, SOCIETY AND DIPLOMACY MEET IN OPENING DAYS OF OPERA



Photo of Foreign Ministers, by Press Association, Inc.



N. Y. Times



The resplendent first-night audience applauded Lily Pons in the title role, and Raoul Jobin as Gerald (left). Louis Fourester, seen at the conductor's desk, made his Metropolitan debut. Diplomatic figures (above) who assembled the second night for *The Marriage of Figaro* included Mr. and Mrs. James F. Byrnes, Mr. and Mrs. Ernest Bevin, Vyacheslav Molotov, Andrei Vishinsky and Maurice Couvé de Murville

the evening was the singing of Raoul Jobin as Gerald. Mr. Jobin seems to have taken out a new lease on his voice. Beginning with his work in the *Pelléas* music with the Philharmonic-Symphony a few weeks ago, the organ seems to have become bigger and more flexible, and the tone more easily produced. His *Fantaisie* in the first act, except for an unfortunate crack on the final note, was a superb performance. Martial Singher sang well and did as much as can be done with the part of the alseran, Frederic. In somewhat the same case was Irene Jordan, young mezzo-soprano from Alabama, who made her Metropolitan debut as *Lakmé*'s confident, Mallika. Her role was, of course, at all times subordinate to the title role, but in the duets with Miss Pons she gave every evidence of a well endowed and carefully schooled singer. But this was not the occasion to take her full measure.

Another new-comer was Louis Fourester, Parisian conductor, who will be in charge of the French department for the Metropolitan this year. Again, this performance was not one by which to gauge the abilities of an unfamiliar artist. Mr. Fourester kept the orchestra and stage together with an evidently practiced hand, he accompanied the solo music skillfully and he maintained an even, though lei-

surely, pace. We look forward to a more representative sampling of his wares.

Giacomo Vaghi was not particularly well (Continued on page 5)

New Opera Group to Open in Chicago

CHICAGO

Ottavio Scotto, impresario of the newly-founded United States Opera Company which will open a five-week season in Chicago on Jan. 6, has announced that Sergio Failoni will be the organization's principal conductor, and George Sebastian, associate conductor. Among the operas to be presented are: Massenet's *Manon* and *Thais*; Wagner's *Die Walküre* and *Tannhäuser*; Puccini's *Madama Butterfly* and *Turandot*; Donizetti's *Don Pasquale*; Verdi's *Aida*, *Il Trovatore* and *La Traviata*; and Mascagni's *Cavalleria Rusticana*. Geori Boue, soprano, and Roger Bourdin, baritone, have been engaged for the French operas, and Max Lorenz, tenor, and the two Konetzni sisters are to be heard in the Wagner works. Cloe Elmo and Mofalda Favero, sopranos, who will be featured in the Italian repertoire, complete the list of singers recently announced.

R. B.



Composers at the Eastman School of Music's annual symposium of American orchestral music in October, opening the celebration of its 25th anniversary are (from the left), Jeanne Boyd, Chicago; Seth Bingham and Thomas Scott of New York; Leo Kraft, Cleveland; Teresa Orrego-Salas, soprano soloist, and Juan Orrego-Salas, of Chile. Howard Hanson, Eastman School director, is seated at the piano

Rochester Attends Annual Symposium

Hanson Conducts Orchestra in New American Compositions

ROCHESTER, N. Y.—Howard Hanson, director of the Eastman School of Music, conducting the Eastman-Rochester Orchestra, recently held his annual symposium of new American orchestral compositions.

Seven new works were performed including Comedy Overture by Karl Weigl of New York City; Kenneth Wright's Andante for oboe and strings, with Robert Sprenkle as soloist; Leo Kraft's Symphonic Prelude, Gardner Read's Threnody for flute and strings with Joseph Mariano as soloist; Harold Wansborough's The Quest of Iranson, Beatrice Laufer's Dance Festival and William Parks Grant's Poem for string orchestra. These were all first perform-

Goossens Named Conductor Of Australian Symphony

CINCINNATI

AT the conclusion of his 16th season in April as conductor of the Cincinnati Symphony, Eugene Goossens will resign his post to become conductor of the Sydney, Australia, Symphony and director of the New South Wales Conservatory at a salary of \$16,175 a year.

The announcement was made after Mr. Goossens returned to Cincinnati from a 35,000-mile tour conducting in the principal cities of Australia, England and Scotland. His decision was known by the Cincinnati Symphony management for several weeks but was postponed to be announced jointly with the statement from the Australian Broadcasting Commission and Government of New South Wales. Mr. Goossens, who will be the orchestra's first regular conductor, plans the organization of opera in Australia.

No decision has yet been made concerning a new conductor for the Cincinnati Symphony, but the board will meet in early December to discuss the choice.

M. L.

ances and read at sight by the orchestra.

Tuesday's performances included the only symphony on the week's program, Symphony No. 1, Op. 2, by Thomas Scott of New York. In four movements, well written and coherent, it is easy to listen to. Other works on the Tuesday program were William Ward's Lullaby for a Pinto Colt, Robert Palmer's K 19, an Elegy for Thomas Wolfe, excerpts from Robert Marvel's ballet, Music for Dancing, and Earl George's Introduction and Allegro.

On Wednesday's program were Thomas Canning's Fantasy on a Hymn by Justin Morgan (Mr. Canning is a member of the Toronto Conservatory of Music); Harold Brown's Divertimento for chamber orchestra; Jeanne Boyd's Song Against Ease, a symphonic poem; Christmas Cantata by Juan Orrego-Salas, composer from Chile; Seth Bingham's Concerto for organ and orchestra, with Catherine Crozier Gleason at the organ.

All First Performances

All these were first performances, and a large proportion seemed to tend toward smoother and more pleasing consonance than in former years. The Thursday evening performance was a selection of works previously heard during the week. Audiences at all performances filled Kilbourn Hall.

Among the composers present to hear their works were Jeanne Boyd of Chicago, Seth Bingham of New York, Thomas Scott of New York, Leo Kraft of Princeton, N. J., and Juan Orrego-Salas from Santiago, Chile.

MARY ERTZ WILL

Composers Press Offers Music Prizes

A \$100 cash prize award for works in three different forms by contemporary American composers is being offered by the Composers Press, Inc. Publication and a royalty contract are also offered for the winning composition in each class. The forms of music desired are a song to a secular or sacred poem; an anthem to a text suitable for Easter, for mixed chorus with organ accompaniment; and a quintet for flute, clarinet or French horn, violin, viola and cello. Rules may be obtained from The Composers Press, Inc., 853 Seventh Ave., New York 19.

Los Angeles Acclaims Opera Season

Boris Opens Series—Lehmann Sings in Rosenkavalier

LOS ANGELES.—Los Angeles welcomed the San Francisco Opera Company in 12 first-rate performances in the Shrine Auditorium from Oct. 21 to Nov. 3, with sold-out houses. Boris Godunoff led off with Ezio Pinza magnificent in the title role. Lily Pons did the Lakme performance with which she later opened the Metropolitan.

The Scandinavians had the favored parts in Lohengrin but American Margaret Harshaw walked away with the vocal honors as Ortrud. Set Svanholm was a radiant Knight of the Grail. William Steinberg conducted the Wagner work and distinguished the Marriage of Figaro production later in the week.

Lawrence Tibbett was a superb Rigoletto and Stella Roman did the best work of her many appearances here in La Forza del Destino. Lotte Lehmann's Marschallin and Jarmila Novotna's Octavian captured the audience in Rosenkavalier. A new Carmen was projected by Lily Djanel supported by Charles Kullman.

The season closed with a Romeo and Juliet that was perfection. Bidu Sayao is a young and tender Juliette and her Romeo was the dulcet-voiced Jussi Bjorling. The extraordinary precision of the chorus trained by Kurt Adler and the excellence of the San Francisco Opera Orchestra under Messrs. Steinberg, Breisach and Kritz made these performances unusually fine.

ISABEL MORSE JONES

Chicago Opera Closes Series

Ralf Makes Debut as Lohengrin—New Tenor Sings in Rigoletto

CHICAGO.—The Chicago Opera Company began its fourth week on Oct. 28 by presenting Wagner's Lohengrin. With an excellent cast, fine stage direction, a carefully-trained chorus and Fritz Stedry's masterly conducting, the performance stood on solid ground, and should have drawn a larger and more enthusiastic audience than it did.

Torsten Ralf, making his debut with the company, sang the title role in a voice of genuine Wagnerian quality—large, sonorous, yet capable of warm lyricism. Rose Bampton sang Elsa, a role that becomes her beautifully for she brings to it an ingratiating sweetness and queenliness combined. Alexander Sved sang Telramund, his third big role within a week, and greatly strengthened the drama of the proceedings by his forceful acting and singing. Kerstin Thorborg was cast as Ortrud, Wellington Ezekiel as the King, and Louis Sudler as the Herald.

Rigoletto, already performed twice before, was mounted again on Oct. 30 to take the place of Mignon, cancelled because of Gladys Swarthout's illness. The repetition of Verdi's opera made an occasion for the debut of a new tenor, Antonio Salvarizza, whose background includes appearances in leading roles at La Scala, in Rome and South America. As the Duke of Mantua, Mr. Salvarizza carried himself with distinction and authority, though his singing had a phlegmatic quality and was not always true to pitch.

The Opera House was completely sold out for the first performance of

Verdi's La Traviata on Nov. 1, and Janine Micheau, another of Fausto Cleve's importations, had her first big opportunity to demonstrate her talents here. Her Violetta had been thoughtfully worked out and showed admirable taste in the matter of style, though the singer sometimes lacked the technical fluency and reserve power which the music called for. Lawrence Tibbett, as the elder Germont, was not in his finest form vocally, but his stage presence was commanding as usual. Armand Tokatyan, as Alfredo, gave an uneven performance. His voice was lustrous and full at times, and at others, somewhat tired. Other roles were sung by Evelyn Keller, Wilfred Engelman, Joseph Mordino, Ralph Telasko, Stafford and Edwin Dunning. Roberto Moranzoni conducted.

Repeat performances of Madama Butterfly and La Gioconda completed the week's offerings.

Because of the continued illness of Gladys Swarthout, a last minute change of casting had to be made for the second performance of Carmen on Nov. 4. Winifred Heidt sang the title role and enlivened it with much color and tempestuousness. She looked and acted the part of the voluptuous, vixenish cigaret girl, and used her voice, which has a sensuous quality and considerable power, also, to excellent advantage. The rest of the cast was the same as at the previous performance.

Lohengrin, Samson and Delilah, La Traviata and Madama Butterfly were repeated on Nov. 6, 8 and 9, bringing the six-week season to a close.

RUTH BARRY

Toronto Proms Complete Schedule

TORONTO.—The 13th season of the Toronto Prom concerts which opened on May 7 closed Oct. 15 after enjoying an excellent attendance record. Managed on a profit sharing basis by the Toronto Musical Protective Association, the Toronto Philharmonic of 85 players has given 24 Tuesday evening concerts in the University Arena, seating 8,000. A true pops atmosphere prevailed throughout, with the crowd extending vigorous and often vociferous ovations to its favorites.

Guest conductors during the last half of the Season have included Franz Allers, Victor Kolar, Guy Fraser Harrison, Stanley Chapple, Josef Wagner, Franco Autori and Jacques Singer. This succession of distinguished conductors was rounded out for the final concerts by Ettore Mazzoleni and Sir Ernest MacMillan, associate conductor and conductor respectively of the Toronto Symphony.

Among the assisting artists at the Prom Concerts have been Vivian Della Chiesa, Marilyn Newell, Conrad Thibault, John Carter, Jan Veen and his Dancers, Ida Krehm, Lorna Byron, Walter Cassel, Rex Battle, Grant Mouradoff and his Foxhole Ballet, Suzanne Sten, the Leslie Bell Singers and Lucille Manners.

R. H. R.

Wheeling Hears Verdi's Trovatore

WHEELING, W. VA. — The Zoe Hastings Frazier Memorial Committee of Wheeling opened its 20th season on Oct. 16 with a performance of Il Trovatore presented by the Charles L. Wagner Company. The opera was given in the large Capitol Theatre, which was filled to capacity.

Lydia Summers was the Azucena; Daniel Duno the Count Di Luna; Eric Rowton the Manrico; and Doris Doree the Leonora. Camille Fischelli, Valfrido Patachi, Robert Haydon and John Patrick Hickey completed the cast. Fritz Mahler was musical director and Désiré Defrère artistic director.

M. X. M.



Fritz Busch and Frances Greer, who sang her first Susanna in Mozart's *Marriage of Figaro*



Renée Mazella, a new Marguerite in *Faust*



Irene Jordan a new Malika in *Lakmé*



Claramae Turner, who was heard as Martha



Set Svanholm, who made his debut with the company as Siegfried, confers with Fritz Stiedry, who conducted at the Metropolitan for the first time at the same performance

Lakmé Opens Season

(Continued from page 3)

cast as Nilakantha, the old priest. In addition, he sang below the pitch much of the time, although he was by no means alone in this defection. Nearly everyone was flat at one time or another and one wondered whether the people on the stage might not be having difficulty hearing the orchestra. Marita Farell, Maxine Stellman and Thelma Votipka were most satisfactory as the trio of English ladies, and John Carter made an attractive bit of Hadji's brief measures. Others in the cast who acquitted themselves ably were Lodovico Oliviero, Anthony Marlowe and William Hargrave. Except for occasional solo passages by Marina Svetlova, a charming and vivacious dancer, the numerous and important ballet sequences were jejune and dismal.

It is understood that this production was something in the nature of a restaging made possible by a gift from the Northern Ohio Opera Association. Most of the costumes appeared to be new, but, to this observer, the sets and properties and the general lines of production seemed to be unchanged. As usual, there were at least twice too many feverishly busy people on the stage in the market-place scene.

Pinza Returns in *Le Nozze di Figaro*, Nov. 13

Mozart's *Figaro*, absent from the Metropolitan repertoire for a season, returned on Nov. 13. A crowded house, intermittently enthusiastic, attended the restoration. The principal feature of the evening was the presence in a flag-draped box of such personages as James F. Byrnes, Ernest Bevin, Viacheslav Molotov and the French delegate to the United Nations Conference, Maurice Couvé de Mourville. Flashlights popped during every intermission and after the first act the audience stood and applauded the distinguished guests. They, in turn, bowed, made becoming gestures of salutation and, later on, set the audience an example of courtesy by remaining in their seats till the last note.

The representation as such had a couple of new elements. Chief of these was the presence on the conductor's stand of Fritz Busch. Mr. Busch, to whom *Figaro* is, of course, an old story (though he had not yet led it in New York) furnished constant proof of his distinguished musicianship and control of the ensemble. Possibly he is not the most flexible or patrician Mozart conductor imaginable or the most graciously responsive to the god-like sparkle of this score. But one could never forget that an outstanding musical personality had charge of the proceedings. The other novelty of the occasion was the debut of the tenor, Leslie Chabay, who enacted the tiny part of Don Curzio and indicated

that he may become a useful member of the company.

The remaining artists had been heard in their respective parts on earlier occasions. Not all were in their best vocal condition and the opera got off to a somewhat casual start. Mr. Pinza was as usual, the *Figaro*, and though he sang *Non piu andrai* rather vociferously he delivered the *Aprite un po' quegl'occhi* at the other end of the evening in a manner which unleashed the customary storm of applause. The best singing of the performance was to be heard in Eleanor Steber's delivery of the Countess's *Porgi amor* and *Dove sono*. Frances Greer's skittish Susanna gained vocally as the opera progressed and *Risë Stevens'* Cherubino atoned measurably with the *Voi che sapete* for a feeble beginning with *Non so piu*. Herta Glaz was again an amusing *Marcellina*. Mimi Benzell, as *Barberina*, John Browning as the Count, Alessio de Paolis as *Basilio*, and Salvatore Baccaloni as *Barolo* completed the cast.

Albanese and Kullman in *Madama Butterfly*, Nov. 14

First week enthusiasm ran high at the performance of *Madama Butterfly* on Nov. 14, with standees packed deep behind the rail and bursts of applause (some of them ill-timed) for all of the principals. Licia Albanese's *Cio-Cio-San* is a touching and convincing portrait, though it lacks the tragic power of her characterization of *Violetta*. But then, Puccini is not Verdi, which may have something to do with the matter. She sang sensitively, and, when the overloud orchestra allowed her to be heard, with notable refinement of phrasing and dramatic nuance. Charles Kullman made the difficult part of Pinkerton seem less stiff than usual, and sang it well, except for an occasional straining for high tones.

Francesco Valentino's Sharpless and Thelma Altman's Suzuki added to the effectiveness of the performance. Osie Hawkins was an unusually fearsome Bonze; Alessio De Paolis was the Goro; Maxine Stellman, Kate Pinkerton; George Cehanovsky, Yamadori; and John Baker, the Imperial Commissary. Cesare Sodero kept the score vital, though he let the orchestra drown out the singers in climaxes. In any case, much of the fragile charm of *Butterfly* evaporates in the cavernous reaches of the Metropolitan, so that the broader effects have to be emphasized.

Svanholm Scores in *Siegfried*, Nov. 15

Following what is rapidly becoming a tradition, the Metropolitan has again staked the season's artistic fortunes on the German wing—and won. It is too early, of course, to say what triumphs may yet be forthcoming in other departments, but if the present *Siegfried* follows the path set by last year's

Lohengrin and *Meistersinger*, it will emerge as the chef d'oeuvre of the 1946-47 season. Set Svanholm, in the title part, provides the master-stroke. A sounder, more artistically complete performance of this difficult role may be conjectured but certainly is not to be met with in our day. The Swedish tenor is everything that the most jaded Wagnerian could hope for this side of Valhalla. He is slim and youthful in appearance. His dramatic conception of the boyish, yet god-like, hero of the Ring legend is virtually perfect in sum and in detail. Even such awkward and theatrically absurd episodes as the slaying of Fafner and the discovery and awakening of Brunnhilde found him at ease and capable of the most convincing behavior. His movements and postures, as when he flings himself upon the ground in Mime's den and when he sings the *Waldweben* from a reclining position, were youthful and natural; again when there was "business" as in the forging of the sword, it was purposeful and realistic. The voice is not one of tremendous power nor of singular color. But it is brilliant, flexible and untiring. Intonation was invariably accurate and there was a sense of rhythm and formal design which shone like a penetrating light through the extraordinarily difficult score.

Complementing Mr. Svanholm's brilliant debut was a second debut, that of Fritz Stiedry in the conductor's chair, and the first assumption of the role of Mime by John Garriss. There was nothing showy about Mr. Stiedry's direction. Rather was there evident a desire to keep things moving together on the stage and in the pit, and to weave an artistic whole regardless of cost to his personal exposition with the orchestra. This is the mark of the true artist and the scholar, and it bodes well for the future career of Wagner at the Metropolitan. The orchestra itself frequently was ragged and occasionally even out of tune, but the vagaries of the Metropolitan orchestra are matters for which we are not disposed to hold any conductor responsible at this time.

Mime, a long and tremendously difficult role from every viewpoint, dramatic and musical, was as fine an achievement for Mr. Garriss as was *Siegfried* for Mr. Svanholm. It was in every way the equal of his David in *Meistersinger*, and that is saying a good deal. In addition to his fine conception of the character and the complete musicianship of his delivery, Mr. Garriss has just the proper dryness and faintly nasal quality of voice to make the part viable. Margaret Harshaw in the role of Erda was not so well suited to her work. Helen Traubel was a familiar figure as Brunnhilde; Herbert Janssen was the Wanderer, Frederick Lechner, Alberich; Emanuel List, Fafner, and Nadine Conner, the forest bird. Some welcome differences in staging were to be observed in the work of Dino Yannapoulos.

Ralf Sings *Otello*, Nov. 16

Verdi's *Otello* had its first performance of the season at the first Saturday matinee on Nov. 17. It was virtually the same as last season save for the fact that Fritz Busch replaced George Szell as conductor, and Philip Kinsman made his first ap-

(Continued on page 31)

Musical Future of Hungary Uncertain Says Kodaly

Prosperous Musical Life Dependent on
Political and Economic Position of
Central European Nation, Noted Com-
poser Believes

THE musical future of Hungary depends almost wholly on the economic and the political status of the nation in years to come, in the opinion of Zoltan Kodaly, now in this country.

"If the statesmen now busy settling the destinies of the world carry out their work with better sense than they have done in the past the probabilities are that musical life in Hungary will in time undergo a period of prosperous development," the distinguished composer recently declared.

"Otherwise, it is difficult to foretell what may be in store for the Hungarians. True, the peasantry will remain attached to the soil, as it has been for untold generations. From its ranks from time to time artistic impulses may spring. But the real unfortunates are the intellectuals.

"If the economic life of the country takes a more favorable turn than now seems likely we may look for a new artistic flowering. Otherwise, the only hope for musicians, scientists, writers and such lies apparently in emigration."

Just where this class should emigrate to is something Mr. Kodaly could not tell. After the first World War great numbers had come to America, others to Germany (particularly the musicians). The composer had been in Pittsburgh a few weeks ago and had been astonished at how many of his countrymen greeted him there. They had come after the last war. This time he was less hopeful.

"The idea which now grips all the intellectual classes is to find shelter in a foreign land. But where? There is no Germany to go to today, while entry into the United States is a question of a quota, already filled for

Zoltan Kodaly soon
after his arrival in
the United States



G. D. Hackett

years. Russia has so far given no sign of extending a welcome to Hungarian musicians. To be sure, there was always a certain hospitality there toward virtuosos of recognized standing, but that is another matter altogether."

Asked whether the report that about 300 new works had been produced in Budapest in the past few years, Mr. Kodaly answered that he could not vouch for the accuracy of the figure. However, a state institution like the opera was obligated to produce about 60 works annually, so that 300 over a period of five years or so was not necessarily something out of the ordinary.

Some of the composers who provided these novelties were, at the most, local celebrities. One or two were rather better known and had gained a certain recognition beyond the Hungarian frontiers. A musician as well known as Dohnanyi was living

in Austria. He had been tabooed for supposedly being a collaborationist and for that reason was not allowed to participate in the musical activities of Vienna. But latterly the Austrian authorities had cleared him of the charge and now he has official permission to appear publicly there.

The Budapest Opera House had not suffered irreparable damages during the fighting, Mr. Kodaly declared. One bomb had fallen in a box, another had made a hole in part of the stage. But these things were easily repaired. The cellars of the Opera House were considered a fine bomb-proof shelter, said the composer. Many of the singers, dancers and orchestra players were in the habit of taking refuge in these subterranean vaults and passages and he himself spent many hours there during the worst phases of the bombardment.

Y.

90 Concerts Listed By Wallenstein

LOS ANGELES.—Alfred Wallenstein, musical director of the Los Angeles Philharmonic has scheduled 90 concerts for the season of 1945-47. He will have 17 pairs in the Los Angeles Philharmonic Auditorium opening Nov. 14-15 with Nathan Milstein, violinist, as soloist.

There are 50 out-of-town concerts planned beginning with one at Pepperdine College Nov. 4 and continuing with performances in Santa Barbara, Pasadena, San Diego, Alhambra, San Pedro, Beverly Hills and Santa Monica. There will be an exchange pair with the San Francisco Symphony in March, one in Oakland, Sacramento, San Jose and Bakersfield.

Lukas Foss and Charles Munch of Paris are to be guest conductors and John Barnett of New York has been appointed assistant conductor. Soloists include Robert Casadesu, Eula Beal, Set Svanholm, Guilles Guilbert, Byron Janis, Yehudi Menuhin, Eugene List, Raya Garbousova and Gregor Piatigorsky.

The orchestra has been reorganized and several young men have been placed in first chair positions. David Frisina continues as concert master.

I. M. J.

Elijah Performed in Syracuse

SYRACUSE.—Mendelssohn's *Elijah* was produced on Oct. 13, under the direction of Howard Lyman, of Syracuse University, with the Syracuse

University Chorus and assisting soloists, Ruth Diehl, Dorley Asmus, Janet Lehr Donnally, Conrad Hess and William Wiederhold. Edith Schmitt was the organist. This important musical event in the auditorium of University Methodist Church was presented in connection with the 75th anniversary celebration of this church, where Mr. Lyman is in his 20th year as musical director.

Staten Island Forms New Symphonic Group

The newly formed Staten Island Civic Symphony, Staten Island, N. Y., under the direction of Samuel Gardner, has announced its program for the 1946-47 season.

Made up solely of players from all parts of Staten Island, the new orchestra, formerly the Kiwanis Concert Orchestra, will bring to music lovers the symphonic works of the world's composers. The first concert of the season is planned for Dec. 10, and will be given in Feldman Hall, Curtis High School, Staten Island.

Town Hall Club Presents Artists

Marie Powers, contralto, was to give operatic scenes in costume at the Town Hall Club in New York on Nov. 10, assisted by Kenneth Yost, pianist. Miss Powers opened her season in Rochester as Azucena in *Il Trovatore*. At the opening Pops Concert at the Town Hall Club on Oct. 27, the soloists were Anahid Ajemian, violinist, Carlos Alexander, bass-bari-

tone, and Frances Watkins, coloratura soprano. The Town Hall Club plans a dozen concerts this season. Walter F. Grueninger is chairman of the music committee.

Ariadne to Be Given Montreal Production

MONTREAL.—Montreal will be the only city outside of New York to see the New York City Center production of Richard Strauss' *Ariadne* it has been announced. The New York City Opera Company cast, scenery and costumes under the direction of Laszlo Halasz will be presented by the Montreal Festivals at His Majesty's Theatre on Dec. 4. This will be the Canadian premiere of the opera.

Reginald Tonry Named Metropolitan House Manager

Reginald Tonry succeeded Hugh Brown who retired as house manager of the Metropolitan Opera House shortly after the beginning of the current season. Mr. Tonry has been on the staff of the Metropolitan for 18 years, most of the time as assistant to Mr. Brown.

Felix Knight Engaged For Metropolitan

Felix Knight, tenor, well known in concert, radio and opera for several years, has been engaged by the Metropolitan Opera. He was scheduled to make his debut as Almaviva in *The Barber of Seville* on Nov. 30, with Patrice Munsel and John Brownlee.

New Opera House Being Considered

Metropolitan Also May
Have Los Angeles Home
— Artists Announced

The possibility that New York may have a new Metropolitan Opera House in the "not far distant future" was announced by Charles M. Spofford, president of the Metropolitan Opera Association, at the annual luncheon of the Metropolitan Opera Guild held recently at the Waldorf-Astoria Hotel.

Although plans are still in the indefinite stage, Mr. Spofford said that several sites are under consideration. The present building has housed the opera for 63 years and is not large enough to accommodate the opera-loving public, a condition which Mr. Spofford described as "unhealthy." The house also does not have adequate rehearsal or storage space and much of the equipment is antiquated, he added.

Plans for the Metropolitan to have a Los Angeles home as well as one in New York were outlined by Edward Johnson, general manager of the association. The project calls for a \$20,000,000 to \$30,000,000 War Memorial Opera House and Auditorium to be sponsored by the Non-Profit Metropolitan and Greater Los Angeles Plans, Inc. Present plans call for the Metropolitan to visit Los Angeles in the spring of 1948.

Roster Published

The roster of artists for the opera during the 1946-47 season, as of Nov. 4, released recently, shows the following list of artists, with other contracts still pending:

Sopranos—Pierrette Alarie, Licia Albanese, Josephine Antoine, Rose Bampton, Mimi Benzell, Nadine Conner, Lily Djanel, Marita Farrell, Ella Fleisch, Frances Greer, Mary Henderson, Beale Hober, Irene Jessner, Florence Kirk, Dorothy Kirsten, Marjorie Lawrence, Renée Mazella, Zinka Milanov, Grace Moore, Patrice Munsel, Jarmila Novotna, Jeanne Palmer, Lily Pons, Florence Quartararo, Lillian Raymond, Regina Resnik, Stella Roman, Bidu Sayao, Eleanor Steber, Maxine Stellman, Helen Traubel, Astrid Varnay and Thelma Votipka.

Mezzo-sopranos and contraltos—Thelma Altman, Lucille Browning, Doris Doe, Herta Glaz, Margaret Harshaw, Irene Jordan, Anna Kaskas, Martha Lipton, Mona Paulee, Risé Stevens, Blanche Thebom and Claramae Turner.

Tenors—Kurt Baum, Mario Berini, Jussi Björling, John Carter, Leslie Chabay, Donald Dame, Emery Darcy, Alessio De Paolis, John Garris, Thomas Hayward, Frederick Jagel, Raoul Jobin, Felix Knight, Charles Kullman, Bruno Landi, Anthony Marlowe, Nino Martini, Lauritz Melchior, James Melton, Lodovico Oliviero, Jan Peerce, Torsten Ralf, Set Svanholm, Ferruccio Tagliavini, Richard Tucker and Ramon Vinay.

Baritones—John Baker, Joel Berglund, Richard Bonelli, John Brownlee, George Cehanovsky, Louis D'Angelo, William Hargrave, Mack Harrell, Osie Hawkins, Herbert Janssen, Arthur Kent, Frederick Lechner, Robert Merrill, Walter Olitzki, Kenneth Schon, Martial Singher, Alexander Sved, Hugh Thompson, Lawrence Tibbett, Francesco Valentino, Leonard Warren and Robert Weede.

Bassos—Lorenzo Alvary, Salvatore Baccaloni, Dezzo Ernster (new), Jerome Hines (new), Philip Kinsman (new), Alexander Kipnis, Virgilio Lazzari, Emanuel List, Nicola Moscona, Gerhard Pechner, Ezio Pinza and Giacomo Vaghi.

Conductors—Paul Breisach, Fritz Busch, Pietro Cimara, Emil Cooper, Louis Fourestier (new), Wilfred Pelletier, Max Rudolf, Cesare Soderò and Fritz Stiedry (new).

Musical Staff—Otello Ceroni, Antonino Dell'Orefice, Maurice Faure, Peter Paul Fuchs, Giovanni Grossi (new), Karl Kritz, Wolfgang Martin, Leo Mueller and Hermann Weigert.

Chorus master, Kurt Adler; Stage directors, Désiré Deffrère, Herbert Graf, Lothar Wallerstein, Dino Yannopoulos; Choreographer, Boris Romanoff; Ballet master, Edward Cato; Ballet soloists, Marina Svetlova, Irene Hawthorne, Leon Varkas.

The Usher's Lot

Not an Unhappy One

The second of two articles describing the jobs of these invaluable attendants in New York's opera and concert halls

By WARREN POTTER

TO the usher the public may be composed individually of normal human beings, but taken collectively it is an unpredictable creature—moody, liable to odd whims and stranger actions, susceptible of a wide range of emotions from hysteria to stubborn intractability, and capable of differences that are sometimes subtle, sometimes not.

The chief ushers of Carnegie Hall and the New York City Center agree with their fellow-workers at the Metropolitan Opera House and the Town Hall, who expressed their views in the preceding article, that an usher should be all things to all concert-goers—or at least should be willing to try.

In 1942, two weeks before Elida Ricker began to work at Carnegie Hall, the last male usher left the auditorium to join the armed forces. Miss Ricker, who was born in Orlando, Fla., is a tall, comely blonde with an exceptionally fine speaking voice and beautiful diction. When asked how she came to acquire her present post as head usher at the auditorium which is a by-word in musical circles the world over, she revealed that she studied at the American Academy of Dramatic Arts in Carnegie Hall.

"There," said Miss Ricker, "I met two girls who worked as ushers and one offered to introduce me to Mr. Totten, the administrative head of the hall. It was just before the Christmas holidays when many of the girls had gone or were planning to go home for the holidays. Mr. Totten signed me on and here I am."

"Lost and Found"

Miss Ricker has been head usher for the last year and a half and has worked in all parts of the hall, in the balcony, dress circle, first and second tier boxes and parquet. As head usher she is now stationed on the parquet, or orchestra floor. She has had, in addition to many rewarding musical experiences, others of a less treasurable variety.

"One of our duties," she said, "is immediately after a concert to go through the rows of seats and find articles that have been left behind and to turn them over to the property office until the owner comes to claim them. In addition to the inevitable umbrellas, rubbers, and pairs of gloves that everyone leaves behind them at some time or other, we come across objects of a less edifying sort. One night a plate of false teeth was turned in. Apparently someone decided that he or she could enjoy the concert better without dentures.

"Upon another occasion an unfortunate woman whose vanity had prompted her to buy shoes several sizes too small, kicked off her slippers during a performance and in

the intermission shuffle they got lost, and she was unable to find them. After the concert she had to walk up the aisle and out into the street in her stocking feet.

"Another curious thing," Miss Ricker continued, "is to watch the different types of audiences. The shadings are fine, but perceptible to one who works in the hall and observes them, season in and season out. The audiences that attend the New York Philharmonic-Symphony events you might characterize as cosmopolitan, while the audiences for the concerts of the Boston Symphony are reserved and rather cold. They want absolute silence before the concert begins and they glare at the least disturbance. They seem to be composed of expatriate Bostonians living in New York who have brought a little touch of New England along with them to the hall. Still, it's always a welcome night when they come. The Philadelphia Orchestra people occupy a place somewhere between the other two organizations and that too, is an evening we all enjoy.

"The New York Philharmonic audiences are very friendly, though you have to be careful how you handle the older subscribers. They come here year after year, until they regard Carnegie Hall as a second home; if you know them you don't dare offer to help them. When I was less well acquainted with the job than I am now, I once offered to show an old subscriber to her place, and she very indignantly remarked, 'My dear, do you think, after 20 years, I can't find my way to my own seat?' Yet the Philharmonic audiences like to know the

ushers and remember them from year to year. Indeed, if an usher is changed, or a different one fills the post for an evening they immediately notice the absence, frequently remarking on it.

"Then there are the children's concerts. We enjoy those. Some of the youngsters are so appealingly small. You'd be surprised too, at how many adults come alone to them. They make no pretensions why they are there. They simply feel that since they know very little about music, they'll start at the bottom and work their way up, together with the little ones. The youngsters themselves appear to enjoy the concerts more when other young people—the closer to their own ages the better—are soloists.

"There is still another kind of audience, perhaps the oddest of all. We call it a 'paper house.' When some unknown artist is giving a re-

cital and tickets aren't selling like wildfire at the box office, the artist's manager sends out free ones. All the recipients have to do is pay the tax on the tickets, which are punched in a certain way. I'm sure some of them never heard a concert in their lives and that others come only because they want to see what Carnegie Hall looks like.

"There are occasions, too, when some artist has a very poor attendance and we try to move the people in the balcony down one floor, from the second tier to the first, and so on down to the orchestra, in order to make the house look better. Often when we want to clear the balcony and turn the lights out up there, giving the occupants better seats below, they get stubborn and fractious, maintaining that they paid for those particular seats and no others; that that's where they're going to stay, and nothing can dislodge them.

"Of course we meet many eccentrics and gate-crashers. There are so many doors to guard and the crashers will slip in, try as you can to keep them out. They're very difficult to deal with, once they're in the hall. Sometimes they get very nasty and if the concert is going on, what can you do about it? It's better not to make a scene."

Among musical experiences, Miss Ricker particularly remembers the last appearance Sergei Rachmaninoff made in Carnegie Hall, when he was soloist with the Philharmonic in his own Rhapsody on a Theme of Paganini on Dec. 17, 1942. "As you know, after each concert is over the ushers move down the aisles and take up a station near the stage to prevent the audiences from crowding in and creating a fire hazard there. I particularly remember Rachmaninoff's face after that concert, how deeply etched and lined it was. I don't think that anyone who saw him would ever forget it. It was both noble and tragic."

Her favorite conductor is Bruno Walter. She remembers one occa-

(Continued on page 42)



Miss Ricker's photo by Ben Greenhaus
Carnegie Hall and its chief usher, Elida Ricker



"Young man, you're sure your tickets are for the Stickorski concert!"

Sir Thomas Beecham Organizes New Royal Philharmonic

Guests Lead London
Philharmonic — Gigli
Appears in *Bohème*

By EDWARD LOCKSPEISER

LONDON

OUR single-minded Sir Thomas Beecham has, as usual, some original plans of his own for music in London. No less than six symphony orchestras function regularly, but these, Sir Thomas apparently thinks, are too few, so he has launched a seventh, the Royal Philharmonic of which he will maintain personal control. Built of first-class personnel, the new orchestra has already acquired a character of its own and is appropriately presenting itself in a series of six festival concerts exclusively devoted to the works of Delius.

Seventeen years have passed since the last Delius festival organized by Beecham in London, made especially impressive by the presence of the blind and paralyzed composer who was wheeled into the Queen's Hall in a bath-chair. This year's programs are even more representative of Delius' achievement including, besides his major orchestral and choral works, whole acts from his operas, *Koanga*, *A Village Romeo and Juliet* and *Irmelin*. The English public has still a soft place in its heart for this most romantic of modern composers, though a certain "backboneless" quality has since become apparent in his individual style—a style offering an orgy of emotional indulgence and belonging to an age favoring, such kindred works as the symphonic poems of Scriabin and the symphonies of Mahler.

Walter Conducts Mahler

The authentic Mahler, too, has been presented to us again, by Bruno Walter who has returned to England to conduct a series of five concerts with the London Philharmonic. The wonderful sensitiveness of his phrasing and his love of tonal beauty—qualities peculiar to Walter—have reminded us of the best Viennese traditions. To English audiences, however, the years have made Walter's style seem somewhat relaxed, and his constant sensitiveness has sometimes defeated its own ends, leaving an impression of diffusion. His reading of Strauss' *Also Sprach Zarathustra* was an example, and some disappointment has been expressed of the great conductor's approach to such a work as the Brahms Second Symphony. Memorable performances, on the other hand, were given by Walter of the Schubert C Major Symphony, the Haydn Oxford Symphony and the Mahler Fourth among the best performances of these works heard in London for many years.

A warm welcome has been given to several other visiting conductors from America. Eugene Goossens has been giving concerts with the London Philharmonic and the BBC Symphony, introducing several new works, among them his own Second Symphony and a Ballet Suite by the Australian composer, John Antill. Nikolai Malko has broadcast a concert of Russian music. Bernard Herrmann, the brilliant conductor-in-chief of CBS, made his first appearance with the BBC Symphony in a program of contemporary American and British music. Mr. Herrmann, well-known to us for his championship of modern music, is conducting a series of concerts with the Hallé Orchestra in Manchester before his return to America.

Beniamino Gigli has reappeared with the San Carlo Opera Company



BBC Photo

Bernard Herrmann conducts the BBC Symphony in contemporary English and American works

at Covent Garden. His *Rodolfo* in *La Bohème* convinced his numerous admirers who crowded into the Royal Opera—said to be as well-guarded, on this occasion, as the peace conference—that at the age of 56 Gigli can still maintain his vocal reputation. The

only adverse criticism, in fact, has been of his acting which is regarded as somewhat casual.

The occasion was made even more sensational by the first appearance in London of the tenor's daughter Rina Gigli who took the part of Mimi. She used her voice with intelligence and charm, and displayed in the quieter passages a beautiful *mezza voce*. Her career as a singer is only three years old, however, and it will be interesting to watch her development. Father and daughter later appeared in *Pagliacci*, the Canio of Beniamino producing scenes of enthusiasm as yet unknown to the younger generation of English opera-goers.

New BBC Program

An important development in the English musical world has been the inauguration of the BBC's so-called Third Program with many hours devoted exclusively to broadcasts of a high order. A primary concern of this program scheme is to present a complete view of the music of the great masters, and to this end a systematic survey of their works is being undertaken by the leading exponents in each field. Chamber and orchestral concerts are public, the latter series including such novelties as Kodály's Concerto for Orchestra conducted by the composer, the Fourth Symphony of Martinu to be conducted by Rafael Kubelík and the new symphony of the Swiss composer Willi Burkhardt to be conducted by Paul Kletzki.

Other features of the service have included Hindemith's *Ludus Tonalis*,



Daily Express Photo

Beniamino Gigli sings with his daughter, Rina, in *La Bohème* in Covent Garden

played by the brilliant young Australian pianist Noel Mewton-Wood, and a new arrangement of Bach's *Art of Fugue* conducted by Walter Goehr. A studio performance of *Tristan* has been given under Beecham with Marjorie Lawrence as Isolde, and Charles Munch is returning to direct Debussy's *Le Martyre de Saint-Sébastien*. The broadcasting audience will thus have the opportunity of becoming acquainted with the major works in the history of music.

Native Works Conclude Rio Opera Season

Villa-Lobos Leads Own
Compositions — Ballon
Plays New Concerto

By LISA M. PEPPERCORN

RIO DE JANEIRO

TO finish the official opera season it was decided this year to give two Brazilian operas, *Salvator Roca* by Carlos Gomes and *Maria Petrowna* by Joao Gomes de Araujo. *Salvator Roca* was a complete failure. The theatre scandal was such that further performances had to be cancelled and the money for entrance tickets already purchased for subsequent performances was refunded.

Maria Petrowna, on the other hand, an opera of four short acts, each not lasting more than 20 minutes, is passable music in traditional style. It was nicely sung and acted by Carla Caputi (*Maria Petrowna*), Graziella Salerno (*Catarina*), Assis Pacheco (*Alexis Orloff*), Paulo Fortes (*Ivan Burke*), Guilherme Damiano (*Daskoff*), Asdrubal Lima (*Petrowski*), Bruno Magnavita (*Pascariello*) and Stefano Pol.

The opera was conducted by Edouardo Guarneri and Geiger Torel was the producer. Thereafter, a short series of opera performances were given by an exclusively Brazilian cast. The works included *Traviata* and *La Bohème*. In the latter, the well known Brazilian soprano, Violeta Coelho Neto de Freitas, is taking part.

Before the national ballet season, a Spanish ballet company, headed by Ana Maria, gave a few performances. In these Ana Maria and her excellent partner, Roberto Ximenez, interpreted a number of Spanish dances and the corps de ballet gave *El Sombrero de Tres Picos*, *El Amor Brujo* and *La Madrugada del Panderero*.

Two orchestral concerts conducted by Heitor Villa-Lobos, the Brazilian composer, who gave performances of his own works, were organized by the Municipality. At the first, on Oct. 8 were given his First Symphony, *Caixinha de Boas Festas* and two first per-



Ellen Ballon confers with Villa-Lobos on the composer's new piano concerto

formances—*Madona*, a symphonic poem written in 1945 in memory of Mme. Koussevitzky, while the composer was in New York, and a *Fantasia* for cello and orchestra, dating from the same year. *Madona* is one of the best works the composer has written during the last year. The 15 minutes' work is almost free from his usual nostalgic melodies. On the whole, the work is impressive.

The cello concerto was very ably played by the Brazilian artist, Ibere Gomes Grosso, and is less coherent and seems stylistically to adhere to the *Bachianas Brasileiras*. At the second concert on Oct. 11 *Bachianas Brasileiras* No. 7, heard before, was given. The concert also gave us first performances, the Second Suite from the *Descobrimento do Brasil* and *Manducarara*, written in 1940 for chorus and orchestra to a text extracted from various legends of the Amazons collected by Barbosa Rodrigues.

The principal item of the second concert, however, was the First Piano Concerto played by Ellen Ballon, who had specially come to Brazil to give its first performance in this country. The Concerto is very complex and defi-

nately different from Villa-Lobos' other works for solo instrument and orchestra. Miss Ballon, who gave an excellent performance of a difficult work, was much applauded.

After the end of the opera season the Municipal Theatre was again the scene of orchestral concerts. The Brazilian Symphony, under Eugen Szenkar gave a Wagner program and, on another occasion, a Brahms Festival at which the pianist, Fritz Jank, interpreted the B Flat Concerto. Before leaving for Buenos Aires Mr. Szenkar conducted a concert which included César Franck's Symphony, Berlioz' *Benevenuto Cellini Overture*, Debussy's *La Mer* and Paul Dukas' *Apprenti Sorcier*. During Mr. Szenkar's absence José Siqueira, President of the Brazilian Symphony will conduct.

In the chamber music field we had a concert organized by the Sociedade Brasileira de Musica de Camara, at which works by Telemann, Randall Thompson and Mozart were heard; and another one, given by the Borgerth Quartet, that played compositions by Beethoven, Borodin, Percy Grainger, Dvorak and Jose Siqueira.

Of the series of recitals given during the past month, the most outstanding were those of the American pianist William Kapell. The local press indulged in the highest of praise for this pianist. Other recitalists included the American soprano Florence Fisher, the French violinist, Gabriel Bouillon and the pianist, Bernardo Segall.

Mozart Music Chosen for New Austrian National Anthem

VIENNA.—The music for the new Austrian national anthem will be Mozart's the Bundeslied, from his Freemason's Cantata. A government committee, led by Felix Hurdes, chose the composition after a competition in which 1800 original and other pieces were submitted. Austria chose a new anthem because the pre-Anschluss song had the same music as *Deutschland Uber Alles*.

MEPHISTO'S MUSINGS

Dear Musical America:

Since the Metropolitan Opera management did not open with Faust, Mephisto got the night off. Being at liberty, I decided to see for myself what it was like to mingle in the lobbies with the socialites and stand on the sidewalks with the democratic element. Early in the morning of opening night I heard that the line to buy standing room had begun to form. When I got there I discovered that the "line" consisted of Mrs. Dasha Pepetzkia of Queens, who stood up all night the night before opening night to buy a ticket to stand up the next night.

The Russian-born opera fan got to her post at 8:30 p.m. During the night she said several policemen inquired solicitously how she was "making out." A man who joined Mrs. Pepetzkia's "line" loaned her a coat to keep out the early morning chill and a passerby sang an aria from *La Traviata*. Probably the Libiamo. By that time other standees had arrived and at 8:30 the next morning there were 12. The box office opened at 10 a.m.

Mrs. Pepetzkia had purchased her ticket and gone home for a little rest before returning for the opening when Capt. Henry J. Gaillard of the United States Army transport FS343 arrived. By that time the line had grown so long that all standing room tickets were sold before he could get near enough to see what the box office looked like. He had just arrived in port that morning from San Francisco and was determined to hear the opera that night. Learning that he had not the ghost of a chance of getting a ticket, he appealed to a stage doorman who advised him to get a job as a super or extra. "I will," said the captain, and he did. And the Met. took him on—on stage, as one of the Orientals in the bazaar.

Of course there was the usual parade through the lobby, but the fashion editors covered that pretty thoroughly, and anyway I'm not as interested in snowy ermine as sooty velvet, so I'll skip that part of it. I did miss one familiar bandana in the crowd of socialities and that was Mrs. Cornelius Vanderbilt's. She was in Hot Springs. I almost said "hot water". However, her box was occupied by Margaret Tru-

man, daughter of the President. She, I am told, has operatic aspirations. At one time when Miss Truman was visiting the Opera House and was being shown about, she walked onstage and tried a few runs and scales. Observers said her voice was "quite good".

The photographers were out in full panoply too, on opening night, and one of them had an argument with an opera house employee who complained that there were too many used flash bulbs being left underfoot. Something like walking on eggs. There was another little contretemps in the bar, where some people protested against the reservation of all the tables earlier in the day. They had nowhere to sit. Apparently they were exhausted by their walk from their seats in the auditorium to the lounge. Many remained at their tables or the bar until it was time for The Bell Song; some just stayed at their tables and played The Bell Song arranged for musical glasses.

Receipts for the opening night were \$15,000 and for the balance of the season the subscription sale has taken more than 80 per cent of seats for regular performances. Despite these facts, Edward Johnson, who started his 12th year as general manager upon this occasion, said that there was no hope of avoiding a deficit for the 18-week New York season, even if every performance were a sell-out. Reason: new contracts drawn up before this season call for pay increases to instrumentalists, choristers and others. P. S.—There will be eight weeks of post-season opera during which the company will tour. Last year the tour put the Met. in the black, "but", said Mr. Johnson hastily, "only slightly".

Four or five days after the opening at the Met., Hugh Brown, 71-year-old manager of the House, retired after 36 years of service. More than 100 opera personnel gathered in the Sherry salon to do him honor and his colleagues presented him with a radio-phonograph. A check for \$500 from the management and staff was presented by Mr. Johnson, and one for \$200 was given by the Opera Guild.

Mr. Brown said he had to retire in order to hear an entire opera. "I've heard most of the famous singers", he said, "and the big arias. In fact, I've heard a lot of opera.

But I've never heard a whole opera. There used to be quite a few empty seats, so I thought I'd better see what it was all about. I'd go in and sit down, but pretty soon someone would come along and tap me on the shoulder. Something had to be looked after, so I had to leave. After a while I gave up trying to see a whole performance".

Mr. Brown is being succeeded by Reginald Tonry, who has been with the House for 18 years and has assisted Mr. Brown for the last 10.

* * *

Little birds in their nests should agree. So runs the old axiom. However, it usually doesn't hold good where a couple of comparable songbirds are concerned—say two coloratura sopranos or two tenors. But, hold everything—I know of two tenors who are agreeing—two Wagnerian tenors at that. They are getting along together in a situation which would try the calmest disposition—in other words, they and their wives are domiciled under the same roof and that a single hotel apartment. Their names? Set Svanholm and Torsten Ralf. Last year's Swedish newcomer to the Met had "digs" in a certain hotel whose management, I am told, likes musicians, as witness the tenancy of tenors, of the Swedish baritone, Joel Berglund, and the conductor Fritz Busch. (I won't mention the hotel's name, or it might be swamped with calls.) By the time you read this, the Svanholms will have got their own rooms. But for quite a few days they shared with the Ralfs, and no bones broken, no poison in the aquavit, no throats cut. Possibly they won't sing the same roles here, although they do in Stockholm. At any rate, there is cause for rivalry, if any were felt. Nice peace note for the U. N.

* * *

I was about to explode the myth that the top galleries (peanut heaven to you) are the places where the real musicians gather, and that the parquet and boxes are populated only by social snobs and hangers-on, when my explosion boom-eranged. I'm still not convinced, though.

Here's what happened. I slipped in quietly to the Philharmonic's concert performance of *Pelléas et Mélisande*, eager to hear Maggie Teyte sing the Maeterlinck heroine's role which she's so famed for on the other side. Because standing

is allowed only in the dress circle of Carnegie Hall these days, I found myself up there, rather pleased than otherwise to be among the true music-lovers in their rarefied (also somewhat humid and heated) atmosphere. Imagine my horror when, during the delicate, brooding passages of the Debussy music, one after another of the elite rose to his or her feet, climbed over rows of knees, creaked up steps, crashed out and banged doors and talked audibly going down outside stairs! It was an epidemic!

So thoroughly ruined was the performance for me that I swore under my brimstone breath to punish that rude segment of dress circle patrons with my own brand of fire. When I got downstairs, still muttering imprecations, I discovered that not only my level had been at fault. From the parquet, from the boxes, from the balcony, patrons in droves had got up and left the hall in the middle of the music. I revised my "little list" upwards, and still wait for another chance to prove my contention that any music-lover would sit downstairs if he had the price.

But in the meantime, I should like to censure the rudest American audience that I have seen in many a long day. It is not possible that so many good burghers had trains to catch, babies to mind or mid-evening business conferences. They simply walked out on something which was a little too rare for them, without having the decency to wait a few moments till the end. It was not only an insult to the orchestra and its distinguished guests, but a demonstration of bad manners which a mature concert public would scorn to display.

* * *

Time magazine devoted its cover and nine columns of type in its Nov. 11th issue to Helen Traubel, soprano of the Metropolitan Opera. Leading off the story is a two-column photo of the interior of the Metropolitan Opera House with a capacity audience. The conductor shown in the pit, standing with one hand on his hip, is Ettore Panizza. As the etiquette ads used to say: "What's wrong with this picture?" Nothing, unless you want to be captious about captions. This one reads: "Manhattan's Metropolitan (Traubel-Eye View)". Mme Traubel would hardly see Ettore Panizza in the conductor's spot, for he was accredited to the "Italian wing", while here. Others conduct the Wagnerian music-dramas in which Mme Traubel appears. The photograph was taken in 1938 on opening night when the opera performed was Verdi's *Otello*.

* * *

John Brooks McCormack, the American tenor, has brought to this department's attention the alarming statement in the November issue of *Reader's Digest*, top of column two, page 124, that a Brooklyn girl recently won the Metropolitan Opera Auditions of the Air by singing the Flower Song from *Carmen*.

Perhaps Mr. McCormack would like to meet the young lady and have a friendly chat, just as one tenor to another, says your

Mephisto

AD LIB

L. Wymetal





Thomas L. Williams

In a corner of the candle-lighted ballroom of the Governor's Palace, the six artists participating in the autumn festival pose together: (left to right) Alexander Schneider, Ralph Kirkpatrick, Mitchell Miller, Daniel Saidenberg, Viola Morris and Victoria Anderson

Colonial Williamsburg Observes Ninth Festival of Old Music

WILLIAMSBURG, VA.

A GROUP of chamber music artists who have a deep and sensitive regard for the music of the 17th and 18th centuries gathered in the candlelighted Ballroom of the magnificent Governor's Palace in Williamsburg on six evenings in October and the combination was a delightful blending of the charm and pageantry of the 18th century with the talents of the 20th century.

The gathering was the ninth in the colorful series of 18th century music festivals presented in the city as a partial revival of the gay social life of Williamsburg two centuries ago. Held during the week of Oct. 14, the Autumn Festival was divided into two identical series of three concerts each and, as before, attracted music-lovers and patrons from afar. The festivals are presented regularly by Colonial Williamsburg, the educational corporation that administers and carries forward the restoration of the city to its appearance of the 1700's.

Kirkpatrick Is Director

Ralph Kirkpatrick, harpsichordist, who has directed each of the festivals since their start in 1938, again constructed a highly appreciated program and interspersed the fine music with explanatory remarks that preserved the informal nature of the concerts. Mr. Kirkpatrick was ably assisted in the programs by Alexander Schneider, violinist; Daniel Saidenberg, cellist; Mitchell Miller, oboist; Viola Morris, soprano, and Victoria Anderson, contralto.

The opening night of each series program began with Arcangelo Corelli's Sonata No. 6 in A played by Mr. Kirkpatrick, Mr. Schneider and Mr. Saidenberg and was followed with a performance of Bach's Partita in E for violin. The Sonata in G (K. 379) by Mozart was heard next from Mr. Schneider's violin into the accompaniment of Mr. Kirkpatrick at the harpsichord.

The second portion of the first night's program was composed of the violin, cello and harpsichord heard in Couperin's Fifth Concerto and Joseph Haydn's Trio No. 3 in C played on the violin, cello and piano.

The English Duo, the Misses Morris and Anderson, were the stars of the second program, mid-point of each

of the two concert series. These Australian singers who have concentrated on old English songs were completely at home as they sang such works as Handel's *Se Tu non lasci amore*, *Sia pur Sonno di morte* by Alessandro Scarlatti, Pergolesi's *Quando Corpus* from the *Stabat Mater*, Couperin's *Les Pelerins*, *Epitaphe d'un paresseux* and *Musette*. Mr. Kirkpatrick then played five acts of *Les Fastes de la grande et ancienne Menestrandise* by Couperin and closed the first half of the program with Jean Philippe Rameau's *Gavotte* and *Doubles*. Misses Morris and Anderson returned following the intermission break with five duets from Henry Purcell's *Orpheus Britannicus* and the program was rounded by Mr. Kirkpatrick's harpsichord rendition of six sonatas by Domenico Scarlatti.

Because the harpsichord has a weak bass, it was often reinforced in concert music by cellos and other instruments. The full effect of such a string ensemble with the addition of the oboe was heard in the final concert of each series when Mr. Kirkpatrick was joined by Mitchell Miller, oboist, and Mr. Schneider and Mr. Saidenberg.

The harpsichord, violin and cello were heard in the first piece of the third program, Sonata No. 9 in A by Francesco Maria Veracini. This was followed by Mitchell Miller's delightful performance of Handel's solo for the oboe accompanied by Mr. Kirkpatrick at the harpsichord. The Sonata in E Flat (K. 481) from the works of Mozart ended the first half of the program as Mr. Kirkpatrick again played the accompaniment, this time to Mr. Schneider.

The violin, harpsichord and cello combined after intermission for Rameau's Premier Concerto. The program for each series of the festival was concluded with Mr. Miller, Mr. Schneider, Mr. Saidenberg and Mr. Kirkpatrick playing Handel's Trio Sonata in B Flat, and with these final scores, the audience stepped back into the 20th century.

High School Proposed for Arts Students in New York

Plans for an institution to be known as the High School of the Performing Arts to be located at 120 West Forty-sixth Street, New York City

and now under consideration by the New York City Board of Education. The proposed school will stress the vocational aspects of music, drama, radio and the dance and will enable students to enter the professional field with little additional schooling after graduation. Included on the commission which is setting up the curriculum are Olin Downes, Walter Damrosch and Martha Graham.

New Orleans Hails Aida and Traviata

Walter Herbert Directs Both Operas with Guest Artists Appearing

NEW ORLEANS.—When Hugh M. Wilkinson, eminent lawyer, finally yielded to insistent solicitations to head the New Orleans Opera Association, he undertook a titanic task. But last night after a glowing performance of *Aida*, the third work thus far presented under his régime, he must have felt a justifiable pride as bravos were shouted frenetically by a capacity audience in the vast auditorium.

Gertrude Ribla, Winifred Heidt, Kurt Baum, Robert Weede, William Wilderman, and Walter Stafford formed a sextet of voices capable of doing full justice to the exacting Verdi score, and under the sympa-

thetic and authoritative baton of Walter Herbert, the entire performance was one to be long remembered.

Miss Ribla's *Aida* was completely satisfying and Miss Heidt's *Amneris* must be added to the not too long list of outstanding interpreters of that role. Kurt Baum's *Radames* had vocally and histrionically the grand line and Robert Weede as *Amonasro* proved himself an artist of distinction. The roles of *Ramphis* and the *King*, sung by Messrs. Wilderman and Stafford, respectively, were effectively portrayed. Leila Haller, ballet mistress, eclipsed her previous fine direction.

La Traviata, presented with Dorothy Kirsten, Thomas Hayward, and Robert Weede in the leading roles also scored heavily. Miss Kirsten's pure soprano was notable in the parting scene of the second act. Mr. Weede's *Germont* has never been surpassed, if ever quite equalled, here. The fresh-voiced tenor, Thomas Hayward, sang and acted effectively. Others in the cast were Marietta Muhs, Ruth Seale, Laszlo Chabay, Lloyd Harris and Kelly Rand. Mr. Herbert's musicianship again shone in his sensitive reading of the score.

Irwin Poché, always an ardent worker for the cause of music, launched the first of his list of attractions with the Strauss Festival. A large audience gave evidence of its enjoyment of the lilting music played throughout the evening.

HARRY BRUNSWICK LOEB

Festival of Contemporary Music Presents World Premieres in Rome

By GUIDO M. GATTI

ROME

THE close of the summer season in Venice coincided with the ninth annual Festival of Contemporary International Music. Programs included four orchestral concertos.

The audiences heard musical works which had never been performed in Italy, Ravel's Concerto for the Left Hand, and other pieces which had their world premieres such as Don Quixote by Goffredo Petrassi, a recent composition taken from a ballet which will shortly be performed in its entirety; the Spiritual Concerto for two voices with the accompaniment of nine instruments by Giorgio F. Ghedini, as well as works by other less well-known Italian composers.

There were also revived and heard with pleasure certain significant works of recent years such as two of the three *Prisoner Songs* by Luigi Dallapiccola and the Concerto in A for Violin and Orchestra of Ildebrando Pizzetti given at the final concert under the baton of the composer. This was probably the most applauded work given at the entire festival. The tonal scheme of this work is a bit controversial, because of the inclusion of many pages of atonal which are not invariably significant, as well as some which sound experimental.

I do not refer, naturally, to the devotees of the twelve-tone scale nor to Schönberg whose Second Chamber Symphony appears to the initiated to be a step backward, or at least a momentary arresting of the evolution of the system, nor to Anton von Webern represented by his Symphony Op. 21.

I refer rather to certain young or very young Italian composers such as Riccardo Nielsen and Luigi Cortesi, and to those who were represented in a concert dedicated to the Young Italian School, which incurred the disapproval of the greater part of the public.

Of the works of foreign composers which were heard for the first time in Italy a particularly warm success was had by the Jeremiah Symphony

of Leonard Bernstein which had an excellent performance under the baton of the young composer Guido Cantelli, with Ginevra Vivante as the vocal soloist. It was one of the revelations of the entire series.

A clamorous success was also achieved by *On the Death of a Tyrant* for chorus and orchestra by Darius Milhaud in a concert conducted by Hermann Scherchen which began with the Fourth Symphony of George Antheil. This last work, it must be said, did not greatly interest the audience and may be passed by "without blame and without praise".

Stravinsky's Sonata for Two Pianos was played by Gino Gorini and Sergio Lorenzi and Prokofiev's Eighth Piano Sonata was brilliantly performed by Piero Scarpini. Among the French works was one by Olivier Messiaen which did not prove typical of his unusual personality. The same may be said of Benjamin Britten who was represented by excerpts from his opera, *Peter Grimes*, a *Passacaglia* and four *Preludes*. These hardly gave the measure of the opera itself.

Speaking of Peter Grimes, it seems certain that the first performance in Italy will be at La Scala during the coming season and that it will have its first complete radio performance the end of November in Rome under the leadership of Fernando Previtali. From the same station under the baton of William Aguet will be given Cristoforo Colombo by Honegger.

The remainder of the season's repertoire at La Scala has not yet been definitely announced but it seems likely that it will be opened on Dec. 26 with *Otello* conducted by Toscanini. The maestro the following month will conduct Catalani's *La Wally*. Other operas will be conducted by Tullio Serafin who has recently been made artistic director of the opera house. On the list are *Wozzeck* by Alban Berg, *Giulietta e Romeo* by Sutermeister, Pizzetti's new opera, *Gold*, *The Bacchantes* by Federico Ghedini and *Jeanne d'Arc* at the Stake by Honegger.

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George Engles returns after a five year absence from the concert field. Mr. Engles was for many years a vice president of the National Broadcasting Company, in charge of its Artists Service. Prior to that he operated his own managerial agency. The artists who have been under his management include Fritz Kreisler, Rachmaninoff, Jascha Heifetz, Kirsten Flagstad, Ezio Pinza, Gladys Swarthout, Lauritz Melchior, Paderewski, Walter Damrosch and the New York Symphony Orchestra, Efrem Zimbalist, John Charles Thomas.

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Concerts in New York

Barzin Conducts National Orchestral Association

National Orchestral Association.
Leon Barzin, conductor. Soloist,
Beveridge Webster, pianist. Carnegie
Hall, Nov. 4, evening:

Overture to Manfred.....Schumann
Concerto for Piano and Orchestra,
in E flat.....Beethoven
(Beveridge Webster)
Mass in G.....Schubert
(The Dessoff Choirs; Soloists, Jean
Carlton, Soprano, William Hess,
Tenor, Paul Matthen, Bass)

The season's first concert of the National Orchestral Association had its weak moments but deserved, nevertheless, a larger audience than it drew. The feature which obtained the most cordial applause was Beveridge Webster's robust performance of Beethoven's Emperor Concerto. If the noble overture of Schumann stirred only a ripple, the reason lay probably in the rather spineless playing. More sonority and edge would have persuaded those who do not know it intimately that this Byronic overture is really one of Schumann's greater inspirations, irrespective of the traditional—and exaggerated—reproaches against his orchestration.

There is good reason to believe that, under ordinary circumstances, the Schubert Mass would have evoked the most decisive enthusiasm of the occasion. But being presented as a memorial to the late founder of the Association, Franklin W. Robinson, it was heard in silence as soon as Mr. Barzin hushed with a warning gesture the clappings of an irrepressible hand-



Beveridge Webster Leon Barzin

ful. The performance of the tender and lovely little work, though creditable, would have profited by a more expert balance of choir and orchestra. Schubert composed the Mass in his 18th year and scored it for strings only. It was his brother, Ferdinand, who later added wind and tympani parts and a Prague conductor, Robert Fuhner, afterwards gained a perverted immortality by publishing the work as his own. P.

Teyte and Jobin Heard With Philharmonic-Symphony

New York Philharmonic-Symphony.
Artur Rodzinski, conductor. Maggie
Teyte, soprano, and Raoul Jobin, tenor,
soloists. Carnegie Hall, Oct. 31, evening:

Overture to Le Roi d'Ys.....Lalo
Symphony in C.....Bizet
Excerpts from Pelléas et Mélisande
Debussy

Since Maggie Teyte's *Mélisande* has long been a celebrated characterization, Debussy connoisseurs knew what to expect at this concert. Her mastery of the French language, her understanding of Debussy's style, acquired at first hand, and her beautifully finished singing were a joy throughout the evening. Also distinguished was the performance of Raoul Jobin, replacing Martial Singher, who was prevented from appearing by an indisposi-

tion. Mr. Rodzinski's musical tapestry included parts of Act I, Scenes 1 and 2; Act II, Scenes 1, 2 and 3; Act III, Scenes 1, 2 and 3; and Act IV, Scenes 2 and 4. As was inevitable, something of the opera's magic was dissipated in the cold light of the concert hall, but the eloquence of the orchestra and the sensitive singing of Miss Teyte and Mr. Jobin made this an occasion not to be missed.

Lalo's bumptious overture and the delectable Bizet Symphony were brilliantly played. One would have welcomed more of the Pelléas music, however, so silken were the sounds which Mr. Rodzinski drew from his men. N.



Michael Rosenker Walter Hendl

Walter Hendl Conducts Philharmonic-Symphony

New York Philharmonic - Sym-
phony. Walter Hendl, assistant con-
ductor, conducting. Michael Rosen-
ker, violinist, soloist. Carnegie Hall,
Nov. 2, evening:

Overture to The Secret of
Suzanne.....Wolf-Ferrari
Symphony in C.....Bizet
Violin Concerto in D Minor,
No. 4.....Vieuxtemps
Mr. Rosenker
Symphony in D Minor.....Franck

Owing to the indisposition of Artur Rodzinski, Mr. Hendl took over the

ORCHESTRAS



Maggie Teyte as Mélisande

orchestra at short notice and acquitted himself notably well. His conducting revealed a sound technique and excellent poise, and although the program had been set by Mr. Rodzinski, it was obvious that Mr. Hendl was leading the orchestra, and not the orchestra him, which has been known to happen with young conductors and famous orchestras. In fact the co-operation of the men was one of the pleasantest facets of this concert.

The Wolf-Ferrari overture was briskly done. Again in the Bizet symphony, tempos were rapid, but with no loss of clarity or dynamic nuance. Mr. Rosenker, who is assistant concertmaster of the orchestra, played the Vieuxtemps concerto elegantly, bringing to the slow movement a convincing romantic intensity and to the scherzo the needful brilliance and precision. The Franck symphony was

(Continued on page 28)

RECITALS

Dusolina Giannini, Soprano

Dusolina Giannini was in far better voice at her Carnegie Hall recital Nov. 1 than last season. Her tones had brilliancy, luster and impact from the first and her vocalism gained in effect as the evening progressed. This is not to say that her program was as tastefully compiled as it might have been. Its first half, to be sure, left little to be desired, what with the noble recitative and monologue *O toi, qui prolonges mes jours*, from Gluck's *Iphigénie en Tauride*, Peri's delightful *Io son Zitella* and the *Se il ciel mi divide* from Piccini's *Alessandro nel Indie*, followed by a lovely Brahms group including such relatively unfamiliar lyrics as *Die Kränze*, *Juché* and that setting of *In den Schatten meiner Locken* which has certain curious parallels with Hugo Wolf's. Thereafter, however, the artistic level of the program slumped, with some trivial matters by Bainbridge Crist, Samuel Barber, Castelnuovo-Tedesco, Arthur Farwell and Richard Hageman and four Italian folksongs in showy arrangements by Vittorio Giannini. As an encore the singer was heard at the close in Santuzza's air from *Cavalleria*.

The fact that theatre blood courses so boundingly through Miss Giannini's veins does not diminish her sensitive feeling for the moods and the intimacies of the Lied. Nothing that she did was subtler or more charming than Brahms' exquisite *Die Kränze*, *Am Sonntag Morgen* or his jubilant *Juché*, the style and emotional content of which she communicated with the subtlety of an artist who has fully assimilated their spirit. The grand

line of Gluck, on the other hand, she traced with dignity and elevation; and as fine in its different way was the delivery of the Piccini *scena*.

Abundant enthusiasm greeted Miss Giannini's performance of the lesser business of the occasion. Edwin McArthur, who accompanied, shared repeatedly in the applause. P.

Alexander Brailowsky, Pianist

A capacity audience gave a rousing send-off to Alexander Brailowsky's series of Chopin recitals, in Carnegie Hall on Nov. 5. Having offered Chopin cycles in New York in 1938 and 1943, the pianist was thoroughly in his element, and as soon as he had warmed to his task, he proceeded to give as delightful a recital as one remembers from him. Not only does Mr. Brailowsky admire and understand Chopin; he also loves to play the piano. There is nothing of the dutiful or the routine in his interpretations. Thus, the *Ballade in G Minor*, thrice butchered at students' recitals, not to speak of other occasions, was one of the freshest and most dynamic experiences of the evening.

Among the pianist's most vital performances were those of the *Polonaises in E Flat Minor*, Op. 26, No. 2, and *F Sharp Minor*, Op. 44, and the *Sonata in B Minor*. This was playing of heroic spirit unmarred by that brutality and violence in performance which Chopin would have abhorred. The inevitable *Fantasy-Impromptu in C Sharp Minor* was flawlessly done, and the *Berceuse* revealed an exquisite palette of tone colors.

Again in three of the waltzes, the elegance and charm of Mr. Brailowsky's playing came to the fore. Three nocturnes and eight mazurkas completed the formidable program. If some



Dusolina Giannini Fritz Kreisler Alexander Brailowsky Irene Jessner

of the mazurkas seemed rhythmically mannered and stiff, others were sensitively played; and the nocturnes were suavely and poetically conceived. Among the encores was a superb performance of the great *C Minor Etude*, which gave the audience a glimpse into another sphere of Chopin's protean genius. S.

Fritz Kreisler, Violinist

Age cannot wither, nor custom stale the infinite charm of Fritz Kreisler's violin playing, which brought a capacity audience to Carnegie Hall on the afternoon of Nov. 2 to hear one of the best recitals he has given in recent years. In their subtle colors, exquisite turns of phrase and unique personal stamp his performances were extraordinarily fresh and vital.

Mr. Kreisler's arrangement of Bach's *Clavier Concerto in D Minor* (which was originally a violin concerto, transcribed for clavier by Bach himself) opened the program. Though there were details in his transcription with which purists could quarrel, his playing of it was irresistible. Especially in the slow movement, the music was so perfectly realized that one was scarcely conscious of the instrument,

and heard it as disembodied tone. Even Saint-Saëns' *Concerto in B Minor* was enjoyable, as Mr. Kreisler played it. The *Scherzo and Finale* from Mr. Kreisler's String Quartet in A Minor and his Viennese *Rhapsodic Fantasetta* and Falla's *Jota* led to several encores. Carl Lamson was at the piano. S.

Irene Jessner, Soprano

Irene Jessner, soprano, of the Metropolitan Opera, gave her first New York recital in the Town Hall on the afternoon of Nov. 9 with Leo Mueller at the piano.

Miss Jessner's program, all in German, was selected with care and was a highly interesting one. The first group included songs of the seventeenth and eighteenth centuries, most of them unfamiliar with the exception of Beethoven's *Ich Liebe Dich* which the singer did particularly well. The second group was of less familiar songs by Schubert of which the peak was *Der Jüngling an der Quelle*. Mahler and Wolf formed the third group. The Mahler songs had something of sameness in character but in them Miss Jessner did some of her

(Continued on page 23)

Concerts Begun in Kansas City

Steber, Ballet Russe,
Tourel, Spalding and
Steber, Ballet Russe,

KANSAS CITY.—The Ruth Seufert concert series, recently organized, presented Eleanor Steber, soprano, Oct. 3, the initial attraction in the list of events which will be heard in Music Hall. The audience warmly approved Miss Steber's lovely lyric voice. Margaret Truman, daughter of the president of the United States was auditor. James Quillian provided fine accompaniments. Mrs. Seufert was generally complimented for the artistic drawing room stage setting which will background each concert of her series.

James Nixon and John Antonello presented the Ballet Russe de Monte Carlo at Music Hall, Oct. 25, 26, 27, to enthusiastic audiences which would have been larger had there not been conflicting attractions. The orchestra was under the direction of Ivan Boutnikoff and Paul Strauss. Ballet Imperial, The Night Shadow, Gaité Parisienne, Concerto Barocco, Le Bourgeois Gentilhomme, The Blue Bird, Rodeo, Serenade, Frankie and Johnny, Raymonda, The Snow Maiden, Mozartiana, Les Sylphides, The Bells and Sheherazade comprised the repertoire for the five performances.

The 40th year of Fritschy Concerts, presented in Music Hall, Oct. 22 featured Jennie Tourel, soprano and Albert Spalding, violinist. Miss Tourel gained a host of admirers for her rich artistic gifts. Mr. Spalding was affectionately re-welcomed, having appeared under the Fritschy management many times. James Shomate accompanied Miss Tourel and Samuel Sorins was at the piano for Mr. Spalding.

Jesus Maria Sanroma, pianist, played in Music Hall Oct. 28, items by Brahms, Mozart, Beethoven, Schubert, Weber, Debussy, Mignone, Villa-Lobos, Vianna, Schumann, Bach and Chopin. His appearance was the second event of the Ruth Seufert concerts. Mr. Sanroma obligingly added six encores to the generous printed list, thus missing his 11:30 train east.

BLANCHE LEDERMAN

La Scala Company Ends Detroit Season

DETROIT.—Despite a number of last-minute singing substitutions, the Philadelphia La Scala Opera Company appeared to advantage at Masonic Temple, Sept. 30 through Oct. 6. Plans already are underway for the fifth annual opera festival under sponsorship of the Detroit Grand Opera Association, to take place at the Masonic early next October.

Operas and main participants this year were: Sept. 30, Rigoletto, Giuseppe Valdengo and Hilde Reggiani; Oct. 1, Tristan and Isolde, Set Svanholm and Helen Traubel; Oct. 2, Tosca, James Melton, Alexander Sved, Beri Dorsey; Oct. 3, Faust, Eugene Conley, Donald Dickson, Uto Novelli, Dorothy Sarnoff; Oct. 4, Madame Butterfly, Nino Martini, Richard Bonelli, Dorothy Kirsten; Oct. 5, Carmen, Walter Cassell, Ramon Vinay, Winifred Heidt (in place of Bruno Castagna); Oct. 5, evening, Trovatore, Frederick Jagel (in place of Kurt Baum), Zinka Milanov, Winifred Heidt; Oct. 6, Nino Martini, Giuseppe Valdengo (in place of Piero Gelfi), Lucia Evangelista (in place of Claudia Pinza).

S. K.

Brooklyn Music Organization Opens Ninth Season

The Brooklyn Chamber Music Society opened its ninth season with

a concert Oct. 22, at the Brooklyn Academy of Music. Featured in the program was the first American performance of a cycle of songs for soprano and string quartet by Karl Weigl, Viennese composer now residing in the United States.

The soloist was Barbara Troxell, who was assisted by members of the Society. The remainder of the evening's program consisted of Beethoven's Trio in B-flat, Op. 97 and Schumann's Quintet in E-flat, Op. 44, for piano and strings. Members of the Society participating in the concert were Carl H. Tollefsen and Irving Kligfield, violins; Jack Shapiro, viola; Youry Bilstein, cello, and Augusta Schnabel-Tollefsen, piano.

Student Awarded Detroit Opera Prize

DETROIT.—Suzanne Derderian of Detroit, a senior student at the University of Michigan, was the winner of this year's \$2,000 scholarship offered for singers by a Detroit opera enthusiast, through the Detroit Grand Opera Association, guarantors for the Philadelphia La Scala Opera Company.



Suzanne Derderian

1946 La Scala Opera season at Masonic Auditorium. S. K.

Detroit Hails Menuhin Recital

Scandinavian Symphony Heard—Gingold Plays Concert

DETROIT.—Yehudi Menuhin received the cheers of a capacity house of 5,000 persons when he was heard under Masonic Auditorium auspices on Oct. 14. With Adolph Baller at the piano, the one-time child prodigy offered Beethoven's G Major Sonata, Bach's Unaccompanied G Minor sonata, Lalo's Symphonie Espagnole, as well as shorter works by Locatelli, Debussy and Kreisler.

The Scottish Rite Cathedral was the scene of the first Scandinavian Symphony concert of the season on Oct. 26. Eduard Werner conducted. Ellen Berg was guest soprano.

In miscellaneous events, Dougherty and Ruzicka displayed their two piano talents to a Fisher theatre Town Hall audience Oct. 9; organist Marcel Dupré concentrated on his own and Bach's works at the Art Institute Oct. 23; and Alec Templeton made his first Detroit Recital at the Institute, Oct. 21.

The Detroit Symphony's concertmaster, Josef Gingold, has been heard in the first recital of the new Tuesday evening series at Music Hall. Mr. Gingold's varied program was enthusiastically received. The accompanist was Arthur Balsam. Mr. Gingold introduced to Detroiters the Ysaye Unaccompanied Sonata in D Minor, as a tribute to the composer, who was his mentor in Europe.

The soloists on the following two Tuesdays were Torsten Ralf, in Scandinavian and German Lieder; and Patrice Munsel, mainly in operatic airs. Other attractions at Music Hall have included Ballet for America, Sept. 23 through 25; Maggie Teyte, Sept. 28; Tito Guizar, Oct. 7; Allan Jones, Oct. 18; Xavier Cugat's revue, Oct. 27; and the First Piano Quartet, Oct. 28.

SEYMOUR KAPETANSKY

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Frederic Gonda, Director, Music Hall Artists Series

PHILADELPHIA, Pa. (Academy of Music—3,000 seats)

Our 3,000 members and their guests, who overflowed the Academy of Music had one of the most delightful evenings that they have ever had. Each of the four pianists is a great artist, and they play with a unanimity and precision and quality of ensemble that is absolutely unbelievable until one hears them. The enthusiasm was universal from the professional musicians in the audience all the way down to the many children.

W. K. Huff, Exec. Dir., Philadelphia Forum

BOSTON, Mass. (Symphony Hall—3,000 seats)

The whole city is still talking about your concert. As you probably know, our audiences are inclined to be a little backward in their enthusiasm, but the kind of wild applause given the FIRST PIANO QUARTET from a solid capacity audience with every single seat filled, certainly proves that you were able to break our New England shell. I look forward to a repeat engagement next season. H. Canterbury, Director, Duncanson Series



NEW YORK, N. Y. (Lewisohn Stadium—20,000 seats)

The Quartet drew one of the biggest audiences of our season. As you know, it was necessary to delay the scheduled starting hour for twenty minutes because of the long box-office lines at our windows. Mrs. Charles S. Guggenheimer, Chmn., Stadium Concerts, Inc.

AKRON, Ohio (Akron Armory—2,570 seats)

The concert you just gave us in Akron was wonderful. It's hard to figure how many thousands we had to turn away. Please let me know the date for a repeat Spring engagement this season, as well as what date would be available for a third concert next season.

Mrs. L. A. Graham, Concert Mgr., Tuesday Musical Club



SYRACUSE, N. Y. (Lincoln Auditorium—1,900 seats)

Several days previous to the concert we had to order extra chairs, but they soon were gone, and to our great regret, we kept turning people away. The managers who do not include the FIRST PIANO QUARTET on their series are depriving their subscribers of the privilege of hearing one of the very finest attractions on the concert stage today.

L. S. Everts, Pres., Syracuse Civic Music Assn., Inc.

ALTOONA, Pa. (Jaffa Mosque—4,000 seats)

The audience jammed our 4,000-seat hall, and we made more money on this concert than on anything we ever booked for Altoona. I hope it will be possible for us to have them back again.

Elmer Haug, American Business Club

BEAUMONT, Texas (City Auditorium—2,350 seats)

TELEGRAM

Beaumont public requests return booking QUARTET. Will you book fall date for opening of our series? Wire collect.

Mrs. Beeman Strong, Pres., Beaumont Music Commission

DAYTON, Ohio (Memorial Hall—2,500 seats)

We have never had a program in Dayton that created such enthusiasm. The requests to bring them back have been so numerous, that we are asking for a return engagement for the Spring and I think we will sell out again.

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Sevitzky Initiates His Tenth Season

**Indianapolis Symphony
Reveals Improvement —
New Work Given**

INDIANAPOLIS.—The opening pair of concerts by the Indianapolis Symphony on Nov. 3 and 4, was a most auspicious beginning of Fabien Sevitzky's 10th season as musical director and conductor.

It was evident at once that the calibre of the players was superior in every way to that of past seasons. The strings were more sonorous, the brass less brassy, and the woodwind section was more compatible. All contributed to a satisfying performance.

Mr. Sevitzky chose astutely a program designed to display the orchestra to best advantage. There was first his own transcription of the Bach Choral-Prelude, *Wir glauben all 'an einen Gott*, then Tchaikovsky's Sixth Symphony. After intermission came the world premiere of Arthur Shepherd's Fantasy on Down East Spirituals, and the Enigma Variations by Elgar to close. The Sevitzky arrangement maintains faithfully the character of the Bach Choral while transmuting it into the orchestral palette.

The tune materials of Shepherd's composition are drawn from George Pullen Jackson's admirable collection. Its identification of the tunes with various modal scales served Mr. Shepherd well. He knows how to write effectively for orchestra, and has again succeeded in bringing forth an attractive piece for the repertoire. It was an excellent foil to the Enigma Variations which followed. Mr. Sevitzky gave an excellent account of the latter.

EDWIN BILTCLIFFE

Baltimore Forces Inaugurate Year

**Stewart Conducts with
Duo-Pianists as Soloists
—Novelties Heard**

BALTIMORE.—The Baltimore Symphony, Reginald Stewart, conductor, began its current season of Wednesday evening concerts on Oct. 30 at the Lyric Theater before a capacity audience.

In the Bach Passacaglia and Choral, *Come Sweet Death*, the orchestra revealed notable resonance and splendid balance of tone.

As contrast, the Poulenc Concerto for two pianos, with Bartlett and Robertson as soloists, proved highly entertaining. Enthusiastic applause and many recalls were demanded of the soloists. Another novelty, *Congada*, by Francisco Mignone of Brazil was played with abandon.

Brahms' Fourth Symphony repre-

MORE ORCHESTRAS OF THE NATION OPEN SERIES



Reginald Stewart



Fabien Sevitzky



Carl Bricken



Massimo Freccia

sented the first presentation by the orchestra in Baltimore's 1946-47 Brahms festival during which some 600 compositions by the great composer will be performed to commemorate the 50th anniversary of his death. Mr. Stewart gave a very sympathetic reading of the familiar work and won deserved applause.

The orchestra also began its series of children concerts, a part of the Municipal Music Program, on Nov. 2 at the Western High School. Ilya Schkolnik, assistant conductor, led the ensemble through a program representing the march forms, from Beethoven through Tchaikovsky to Sousa. These compositions were described by Frances Jackman Cavis, assistant supervisor of music for the Baltimore Public Schools.

The National Symphony, Hans Kindler, conductor, opened its local series of concerts at the Lyric on Oct. 15 before an audience which represented an increased list of subscribers. The initial program held interest in the initial local hearings given to the Peter Grimes interludes by Britten and the Canto de Inverno by the Chilean composer, Alfonso Leng. Both compositions were given sympathetic readings. The series is under the local management of the Bonney Concert Bureau.

The Philadelphia Orchestra, Eugene Ormandy, conductor, began its series of local concerts at the Lyric on Oct. 23 with a "three B" program. The Bach Passacaglia and Fugue, orchestrated by Ormandy, was arresting in noble design. Coming after this intense display of instrumentation, the Beethoven Symphony No. 8 suffered by contrast. Brahms' Fourth Symphony completed the program which was heard by a capacity audience.

FRANZ BORNSCHNEIN

Bricken Launches Seattle Season

**Carl Bricken Again Con-
ducts Orchestra — Stella
Roman Appears**

SEATTLE.—The Queen City's fall-winter musical season swung into full stride on Oct. 21 as the Seattle Symphony opened its 45th concert season with a program which was featured by the West Coast premiere of the Passacaglia and Four Sea Interludes from Benjamin Britten's new opera, *Peter Grimes*.

The symphony, conducted for the third year by Carl Bricken, featured its first soloist Nov. 4 in Stella Roman. Though still suffering from a cold, Miss Roman's voice showed an uncommon head quality as she sang a varied group of songs.

Seattle's impresario, Cecilia Schultz, has a lively program running at the Moore Theatre. She opened her Greater Artist series with Lotte Lehmann singing a varied group of Lieder, then presented The Strauss

Festival, under the direction of Oscar Straus as the first of her Deluxe Theatre series. Capacity audiences attended both programs.

Ezio Pinza, bass, opened the Music at Meany Hall series on the University of Washington campus on Oct. 29. He sang two operatic arias and several little-known 18th century Italian songs.

JOE MILLER

New Orleans Year Begun by Freccia

**Initial Concert Acclaimed
—Soloists for Season
Listed**

NEW ORLEANS.—The first concert of the season by the New Orleans Symphony, Massimo Freccia, conductor, was emphatically acclaimed by a capacity audience at the Municipal Auditorium. Mr. Freccia again evinced his salient qualities in a well-balanced program, the highlights of which were Brahms' Second Symphony and Respighi's *The Fountains of Rome*.

The tonal texture of the orchestra having been greatly improved by the addition of several expert musicians, the concert was one to be remembered with pride. Due to the sagacious guidance of Lionel Adams, president, the unrelenting efforts of his co-workers, and the energetic management of George Foster, the subscriptions have reached the two thousand mark.

The soloists to appear this season are, Artur Rubinstein, Erica Morini, Eugene List, Isaac Stern, Rose Dirman, Leon Fleisher, Nathan Milstein, Zino Francescatti, Vladimir Horowitz, Edmund Kurtz, Rudolf Serkin, and Alec Templeton. HARRY B. LOEB

Dorati Leads Dallas Opener

**Expanded Orchestra Per-
forms Beethoven, Strauss,
Ravel and Brahms**

DALLAS.—The Dallas Symphony, under the leadership of Antal Dorati, opened its season on Nov. 3 at Fair Park Auditorium before an enthusiastic audience of 3,700. Since last season the ensemble has been increased and now numbers 92.

The program started with Beethoven's Third Leonore Overture, followed by Strauss' *Don Juan* and Ravel's *Daphnis and Chloe*. After intermission, Brahms' Fourth Symphony was splendidly played and was much enjoyed. The director and the ensemble were forced to give many bows.

In addition to 14 subscription programs, eight special concerts are listed by the orchestra, four of these to be given in March as a Brahms Festival. The orchestra has 15 out of town engagements.

MABEL CRANFILL



Antal Dorati



Efrem Kurtz

Kansas City Group Makes Season's Bow

**Kurtz Begins His Fourth
Year with Orchestra —
Soloists Appear**

KANSAS CITY.—The Philharmonic Orchestra under the leadership of Efrem Kurtz, his fourth season here, opened its series, Oct. 15-16, with Wagner's *Meistersinger* overture, Beethoven's Seventh Symphony and the Ninth Symphony of Shostakovich. The capacity audience at both concerts was more receptive to the familiar items. If the applause meter registered low for the well performed Shostakovich work, it wasn't for its lack of "warm ideological conviction," Russia's criticism of its gifted composer's last opus.

Twenty-five thousand people filled the Arena of Municipal Auditorium on Oct. 25 and 26, to attend the third annual concerts presented by the Katz Drug Co. Efrem Kurtz conducted the Philharmonic in numbers well chosen for these gala events.

Risë Stevens, soprano, with expertly controlled amplification, delighted with works of Thomas, Saint-Saëns and selections from more popular literature. Alec Templeton, pianist, contributed richly with the first movement of Rachmaninoff's Second Concerto and Liszt's Hungarian Fantasy, Mr. Kurtz and orchestra collaborating with good effect. Many encores prolonged the concerts which were free to the public.

The second subscription concert of the Philharmonic featured an outstanding performance of Sibelius' Second Symphony, under the direction of Mr. Kurtz. The soloist, Sylvia Zarembo, pianist, was roundly applauded for her brilliant performance with the orchestra of Liszt's Concerto in E Flat. The Don Giovanni overture opened the concerts.

BLANCHE LEDERMAN

Charleston Starts Triple Programs

**Ticket Sales Reach New
Peak—Pianist Appears at
Opener**

CHARLESTON, W. VA.—Setting a new precedent for orchestras in cities of less than 100,000, the Charleston Symphony, directed by Antonio Modarelli, opened its first season of triple concerts Nov. 2 at the Shrine Mosque and played to a large audience on each occasion.

The switch from double to triple concerts was made this year in the midst of the annual subscription membership drive when ticket sales reached the point where it was either necessary to bring the campaign to an abrupt halt and turn down many opportunities to enlarge the audience or to give a third concert each time.

The executive board, of which Dr. Cecil R. Adams is president, decided in favor of expanding the orchestra's program, and its confidence in the

(Continued on page 26)



Maynor Recital Lauded in Cleveland

**Soprano Heard on the
Brudno Series—Arts and
Opera Courses Open**

CLEVELAND.—This city faces its biggest music season in many years, with three regular downtown concert courses, Museum of Art and Western Reserve University courses, the San Carlo Opera, which has presented five operas here, and the Ballet Theatre yet to come. All this in addition to Institute of Music and Baldwin-Wallace Conservatory recitals, concerts by the Cleveland Women's Symphony and the Cleveland Philharmonic to keep the concert-goers busy.

The Cleveland Civic Concert Course, managed for 14 years by Mrs. Emil Brudno, opened with a recital on Oct. 25 by Dorothy Maynor. She sang with her usual fine artistry French art songs, German Lieder, arias and Spirituals.

Frederic Gonda's Music Hall Artists course opened with the First Piano Quartet on Oct. 26 offering a program of their ingenious arrangements of music by the masters.

The National Concert series directed by G. Bernardi opened on Oct. 3 with a recital by Patrice Munsel who sang with fine understanding a program rather off the beaten path. The next attractions were the performances of Lucia, Carmen, Rigoletto, Madama Butterfly and Aida by the San Carlo group.

Koyke in Butterfly

Outstanding were the Butterfly of Hizi Koyke, the Aida of Willa Stewart and the Amneris of Jean Brown-ing, her second appearance with the company. Mostyn Thomas and his resonant baritone dominated the performances in which he appeared.

Eunice Podis, Cleveland pianist, opened the Western Reserve University Fine Arts Course with a recital at Severance Chamber Music Hall, on Oct. 23.

Arthur Loesser, also a Cleveland pianist, gave a recital on Oct. 9 opening the series of faculty recitals at the Cleveland Institute of Music. He played standard works and a novelty, an impressionistic sonata by Histada Otaka, a Japanese composer Loesser met while in Tokio with the U. S. Army.

The Pro Arte String Quartet played the Haydn Quartet in C, Op. 54, No. 2, and the Beethoven Quartet in C Minor, Op. 59, No. 3 with clarity and finesse, if not always with true intonation, and offered a Weber work and a Stravinsky Concertino that were notable chiefly for brilliance and noise.

Marcel Dupré, famous French organist, gave a most satisfying program at the Baldwin Wallace Conservatory on Oct. 14 with his daughter Marguerite assisting at the piano in his own sinfonia. ELMORE BACON

Baltimore Group To Play in Carnegie

The Baltimore Symphony under its conductor Reginald Stewart, will be heard for the first time in New York when it gives a concert at Carnegie Hall, Feb. 5, 1947. The same occasion will mark the first New York appearance with orchestra in seven years of Georges Enesco, famous Romanian composer-conductor-violinist.

Mr. Enesco will be heard with the orchestra in the capacity of violin soloist. When last here in 1938-39, Mr. Enesco was guest conductor of the New York Philharmonic-Symphony for a fortnight and also conducted a special Romanian concert

at the World's Fair. During the war his whereabouts were hidden in a cloud of rumor until last autumn when Yehudi Menuhin, his friend and former pupil, brought back news that he was unscathed and musically active in his own country.

The Baltimore Symphony's Carnegie concert comes towards the end of the second northern tour booked for the orchestra next season. From Jan. 27 through Feb. 7 it plays in Ottawa and Kingston, Canada; Northampton, Fall River and Worcester, Mass.; Providence, R. I.; Ithaca, Elmira, Syracuse, New York; New York City; Steubenville, Ohio; and Morgantown, West Virginia. The first Northern tour will be from Dec. 2 through Dec. 14.

National Gallery Tabulates Works

**Report Lists 162 First
Hearings in Three Years
—Soloist Heard**

WASHINGTON.—Concerts in the East Garden Court at the National Gallery know no season. They are played around the year. The Gallery's musical director, Richard Bales, consistently gives both new players and new works a hearing. He recently released a staggering report on the new works played at his instigation since 1943 and the tally reads 162 works by 103 composers. Of that number, forty-nine were heard for the first time anywhere and the rest for the first time in Washington, a notable total.

Particularly delightful was the concert of Oct. 8, played by the Sinfonietta with Mr. Bales conducting and Sylvia Meyer, harpist, as soloist. Miss Meyer played Debussy's Dances, Sacree et Profane and Ravel's Introduction and Allegro. The Sinfonietta's major contribution was Mozart's Fourth Symphony. For new music, there were two highly interesting items. The Gretry-Stringham Dances from La Rosiere Republicaine and Bales' own orchestration of three songs from early America: David's Lament by Billings, Poor Wayfaring Stranger and Bunker Hill by Andrew Law.

Merson Scores

Of the recitals, the soloist who has recently drawn the most enthusiastic response from East Garden Court audiences was the pianist, Miksa Merson. His program displayed him in a range of styles. It opened with the Haydn Sonata in E Flat Major, followed by the Liszt Sonata in B Minor in one movement. Then Mr. Merson undertook Debussy's Suite Bergamasque, Bartok's Romanian Dance, and three Chopin works, Barcarolle, Berceuse, and Scherzo in C Sharp Minor all to the pleasure of his hearers.

Opera is being provided by the Philadelphia La Scala Opera Company which was first heard here last year. This season they brought eight of the most popular items in the repertoire to town and on Oct. 29, they started off with Rigoletto complete with full corps de ballet. Singing that evening were Gino Bechi, Elena Danise, Bruno Landi, Giuseppe Val-dengo, Lillian Marchetto, and Nino Ruisi.

C. C. Cappel started off the recital season by bringing the Islandic Singers here Oct. 9. They were heard in a lengthy, varied, and serious program under Sigurdur Thordarson. The following Friday Jessica Dragonette appeared at the new Lisner auditorium in a program which included arias by Bizet and Massenet and songs by Debussy, Watts, Ware, Black and LaForge. AUDREY WALZ

Chicagoans Begin Milwaukee Visits

**Defauw Conducts with
Kerr and Kapell as
Initial Soloists**

MILWAUKEE, Wis.—Many musical associations in Milwaukee have begun their 1946-'47 seasons in a most auspicious manner. The Chicago Symphony gave the first of 10 concerts at the Pabst Theater on Oct. 21 when Désiré Defauw conducted with William Kapell, pianist, as soloist in Brahms' First Concerto. It was a big task but the pianist was equal to it and the performance was virtually flawless. The program was completed by Beethoven's Coriolanus, Dukas' The Peri, and a Sinfonietta by Poot.

The orchestra's second appearance on Nov. 11 brought Muriel Kerr, pianist, as soloist in the Liszt E-Flat Concerto, played intelligently and with grace, style and finish. Mr. Defauw also led the Bach Suite in D, Mozart's Linz Symphony and Debussy's La Mer.

The Margaret Rice management presented Maggie Teyte on Oct. 9 in a remarkable concert at Shorewood auditorium, the first in the Rice course. It was an evening devoted mostly to French songs and one long to be remembered, for there is only one Maggie Teyte. John Raymond was the outstanding accompanist.

Marcel Dupré was heard for the first time in Milwaukee at the Grand Avenue Church by a capacity audience. Music by Bach, Franck, Widor and himself was performed. The recital by the great organist was sponsored by the Wisconsin chapter of the American Guild of Organists.

The Arion Music Club opened its season with the pianist Eugene List, who played music by Chopin, Liszt, Mendelssohn, Scarlatti and several arrangements of Bach. The second in the Arion course, on Nov. 8, was Marian Anderson, who gave a beautiful recital. Her accompanist was Franz Rupp. The reception given the artists was most enthusiastic.

The Civic Concert Association opened its season with the interesting Icelandic Singers, a male chorus of 40 perfectly trained musicians under the direction of Sigurdur Thordarson. The audience was much impressed and gave the group a warm welcome.

ANNA R. ROBINSON

Pinza Launched On Banner Year

One of the highlights of what Ezio Pinza can look upon as his most successful season since he came to the United States 21 years ago is his first appearance in a motion picture, Carnegie Hall, which will be released this winter and which led to his being engaged for two more films. Besides 30 or more performances at the Metropolitan, 11 with the San Francisco Opera, 10 radio shows and 40 concerts, the bass-baritone may make a South America tour, European appearances and take part in a musical production.

When last March the Metropolitan Opera Association gave a gala performance to celebrate Mr. Pinza's 20th anniversary with the Company, he was asked what opera he wanted to sing. He could not choose a favorite, so Don Giovanni was selected by the management for the occasion. Mr. Pinza often asks to sing secondary as well as leading roles, and during his career has created 72 characterizations. For many years he chose to sing Pimen in Boris, saying that he preferred to grow sufficiently to give to Boris all the maturity he felt the part required.

Dividing the past summer between appearances in Mexico City, Cincinnati and Montreal, Mr. Pinza began

his present season with the San Francisco Opera in that city, Seattle, Portland, Sacramento and Los Angeles.

In the latter city he recorded a program for the Bing Crosby Air show. This was broadcast the same night that the Metropolitan presented the Marriage of Figaro in which Mr. Pinza appeared, and during the first intermission the singer kept his ears close to the radio to hear himself sing a duet with "Der Bingle." The performance was attended by Secretary of State Byrnes, Foreign Soviet Commissar Molotov and British Foreign Secretary Bevin.

Outdoor Concerts In California City

**Woodminster Bowl Series Ex-
tended—Music Clubs Federa-
tion Meets**

OAKLAND.—With a long fall, the summer music season has extended into October with emphasis on outdoor concerts. A gala night performance in Woodminster Bowl of the Oakland Symphony had Bernard Abramowitz in a superb playing of Beethoven's Piano Concerto No. 3. Dorothy Wareskjold's lucid Caro Nome aria and Tchaikovsky's Fourth Symphony completed the program under the baton of Orley See.

John M. Falls presented the Victory Players in performances of The Mikado and Pirates of Penzance with leading roles well essayed by Margaret Morgan, Flammariion Barbachano, and Elroy Lancaster in the former work, Iris Jones, Walter Powers, Mr. Lancaster, and Mr. Falls in the latter. Bhupesh Guha and Sushila Janadas, with Rama Lahouri on the sitar, Mohammed Tahir on drums, and Diann Likas on percussion gave an exotic presentation of Hindu dances, reflecting the religious lore of India.

Raoul Pause presented a Ballet Fantasy in Romantic Fable with Rossini music, Dream Journey with Debussy music, and Peasant Holiday with Russian music. Margaret Starr, Marguerite Perigo, Robert Morrow and Robert Hanson were solo dancers.

This city was recently host to the western conference of the National Federation of Music Clubs, Mrs. Florence Drake DeRoy, the California state president, acting as general chairman. Mrs. Guy Patterson Gan-net, national president, made the keynote address. The meeting placed stress on American music and the organization's plan to assist young artists.

Moderators for various groups were Mrs. Edwin C. Thompson, education round table; Florence Colby Battram, American music; Ada Holding Miller, war extension service and hospital music; Mrs. Frederick Coulter, junior and student divisions. Among the speakers was Orley See. Musical interludes were given throughout the conference. ADELYN FLEMING

Touring Opera Group Opens Lansing Season

LANSING, MICH.—The concert season for Lansing and East Lansing has opened with a performance by the Charles L. Wagner opera company and a recital by Mona Paulée, mezzo-soprano, as a Community Concert Attraction. The Michigan State College concert-lecture course brought the Wagner company. Principal singers were Lydia Summers, Florence Kirk, Eric Rowton and Jess Walters, Doris Dorée, Martha Larrimore, Rafael Lagares and Dahiel Duno.

The Lansing Symphony opened its season on Oct. 17 with Robert Marshall, tenor, as soloist. Romeo Tata conducted the orchestra. The music department of the college brought Marcel Dupre to Lansing, Oct. 21 and Maggie Teyte, Oct. 14. E. S.

A Revitalized Formula For Festival Programs

IF an individual artist is racked by uncertainty in making one concert list which shall please as many listeners as possible, think what must be the tortures suffered by a committee whose task it is to build a week's festival program! Some thoughts on this subject were stirred by the recent Worcester Festival, which is one of three comparable in kind and scope.

In Worcester, Cincinnati and Ann Arbor the problem is similar. Each has a large local chorus which fosters civic pride and prompts interested attendance, while making choral works mandatory. Each engages stars of several magnitudes, both for box office appeal and for special aptitudes in certain chosen works. Each features a virtuoso orchestra: Cincinnati uses its own and its musical director has been the conductor Eugene Goossens, while the other two employ the Philadelphia Orchestra under Eugene Ormandy.

This illustrious band has ambitiously made itself a touring attraction while still retaining its lengthy home stand and has, in the cases of the festivals, replaced orchestras nearer at hand. Thus the festivals are assured of brilliant orchestra concerts and of adequate support for the choral works which are usually conducted by the man who is on the spot and has rehearsed his forces throughout the year.

That there are many advantages to this plan cannot be denied. The very brilliance of the ensemble is one of them; the fame of such an orchestra will draw many customers. Here it goes without saying that box office success is important, too—artistic flowers cannot bloom unless the roots of the plant are nurtured with financial sustenance. Only one possible drawback occurs to mind, and it will seem so small a cloud on the local horizon that it may be dismissed with a shrug. But to the national observer there is the possibility of a partially "rubber-stamped" festival program.

Perhaps nobody cares that the chief "new" work at both festivals was Prokofiev's Alexander Nevsky—Ann Arbor enjoyed it and so did Worcester and such an important work should be widely heard anyway. As a lesser example, Sibelius' Fifth was also on both programs. It is perfectly natural and understandable that an orchestra so heavily burdened with responsibilities and so pressed for time should utilize its current repertoire wherever possible—different ears will be listening. Perhaps the cases are too isolated ever to become a trend.

What is equally interesting to the observer is Worcester's struggle to find a formula which can be re-used successfully. Whether or not the festival makes a bid to "foreign" critics (there is a division of local opinion on the desirability of this)

the program format as it stands might be held up to revaluation.

In the three years of the Philadelphians' regime with Harry C. Coley as president of the association, there has been some juggling of special "Nights", in the effort to make every event a sell-out.

Under Mr. Coley's able generalship, and with the increased drawing power of the Philadelphia Orchestra, some surplus has built up in the association's strong-box, we understand. Like so many interested bystanders who offer gratuitous advice, we have a suggestion for a way to spend part of it.

WHY not use a thousand or so to commission a new choral work from one of our distinguished contemporary composers? It is not a new dodge by any means, but it has its points. Not to mention the ever-present need to give our composers a healthy chunk of work to do, such commissions redound to the credit of their donors, arouse national interest and local pride and provide new literature for the repertoire. Such a work could be given Thursday night, and would probably attract outside critics and patrons for at least the one program.

The orchestra management itself should make provision for the orchestra to arrive a day ahead of time, or at least several hours, so that the men are not as obviously tired as they were this year from arriving about 6:30 p. m. on Monday. Perhaps a preliminary rehearsal with the chorus could thus be managed, allowing an accompanied choral work on Monday or Tuesday nights. The traditional "Artist's" Night on Friday is still a good idea although it seemed to many that the artist did not have enough to do, and that some of the orchestral or choral portion might be sacrificed, and apportioned to other programs. Most heavily patronized this year was the "popular" list on opening night. Why not have two, each with an added fillip in the person of a popular soloist? Saturday night would be a good time for the second one, including a choral work of lighter proportions.

These are only suggestions, offered with the consciousness of peculiar Worcester problems, and in the friendliest spirit. To make programs for a week's concerts is, like walking a tight-rope, a matter of delicate balance. We hope we have supplied a balance-pole, rather than a one-sided push.

Some Facts and Figures On the Nation's Orchestras

SOME interesting statistics on the symphony orchestras of the United States are brought out in the annual report of the president of the American Federation of Musicians covering 1945-46.

Personalities



Raymond K. Martin

BEFORE A CONCERT TOUR

Richard Tauber points out the New York skyline to his wife, Lieutenant Diana Tauber (Diana Napier), only British woman officer in the Polish Army

The federation classifies 24 orchestras as "major" ensembles on the basis that they pay regular weekly salaries to their musicians. These orchestras are the Boston, New York (Philharmonic), Philadelphia, Chicago, Cincinnati, Cleveland, Detroit, Pittsburgh, Los Angeles, National (Washington, D. C.), Minneapolis, San Francisco, Indianapolis, San Antonio, Houston, St. Louis, Denver, Rochester (Civic), Kansas City, Baltimore, Oklahoma (City), Buffalo, New Orleans and Toronto.

These orchestras employ 1,973 musicians in a regular season of 15 to 33 weeks; 21 of them import 525 musicians from other locals; 652 are employed in 10 of the orchestras in summer seasons of 4 to 17 weeks.

The average regular (winter) season is 23 weeks; summer season, eight and a half weeks. The average weekly minimum scale for the regular season is \$65.75; for the summer season, \$61.17.

THERE are approximately 130 secondary symphony orchestras in the United States and Canada, many of which pay no salaries, or pay only those musicians who are members of the union. Orchestras using union musicians exclusively number 19, while 103 use both union and non-union players. There are 3,443 local members in these orchestras and 647 imported from other locals. A total of 883 concerts were given during the year—789 in the winter, 94 in the summer.

The report notes with interest that the cities of San Francisco, Indianapolis and Baltimore appropriate either through municipal grant or city and county taxes \$40,000, \$50,000 and \$54,600 respectively for the operation of their orchestras.

By the way, what ever happened to the musical causes, including orchestras, which the federation was going to support out of the royalties collected on records and transcriptions? Collections in this department, from Sept. 20, 1943 to Dec. 31, 1945, came to \$980,401.24.

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MUSICAL AMERICANA

By HARRY MARLATT

WHEN Arturo Toscanini returns to Italy to conduct the winter season at La Scala in Milan, Ramon Vinay, tenor, will go with him to sing the title role in Verdi's *Otello* on the opening night, Dec. 26. Only a year ago Mr. Vinay was the owner of a prosperous box factory in Mexico City, singing occasionally with the local opera. Mr. Vinay made his New York City Center debut in September of 1945 and sang his first role at the Metropolitan in February of 1946.

This winter Artur Rodzinski makes his first post-war concert tour of Europe, just 25 years after his debut as a conductor with the Warsaw Philharmonic. Mr. Rodzinski will conduct the Brussels Philharmonic in three concerts in January. In Paris he will appear with the National Radio and Conservatoire Orchestras. Other cities on his itinerary include Copenhagen, London, Edinburgh and Glasgow. During his ten week absence the Philharmonic-Symphony will be directed by George Szell, Leopold Stokowski, Charles Muench and Bruno Walter.

Anatole Kitain, pianist, has left for England where he is scheduled for 15 concerts with the London Philharmonic and the London International Orchestra during December. A tour of France and Switzerland follows. Mr. Kitain will return here in January to resume his American tour. . . . Doris Doree, dramatic soprano, sings Leonora in a series of five performances of *Il Trovatore* at the Copenhagen Royal Opera in December. Later Miss Doree goes to England for the Covent Garden Opera season which lasts until May.

Another American artist touring the continent, Anne Brown, soprano, recently gave a recital in the Theatre des Champs Elysees, organized by UNESCO for delegates to the current meetings of the Committee for Cultural and Artistic Relations of the United States. Miss Brown has also sung in Oslo, Copenhagen and Stockholm. Early in November she was soloist with the London Philharmonic in Albert Hall. . . . Nicolai Malko, conductor at Chicago's Grant Park, has returned to this country after an extended series of engagements with the Radio Symphony in Denmark, the Philharmonic in Brussels, the BBC Symphony in London and the Orchestra de Conservatoire in Paris. Mr. Malko reports that musical matters are booming in Europe. He will return there for another tour in late January.

While conducting the Helsinki Kaupunginorkesteri during his second European tour, Benjamin Grosbayne introduced Gilbert's Comedy Overture on Negro Themes, Copland's Appalachian Spring, Bloch's Concerto Grosso and Barber's Essay for Orchestra to Finnish audiences. . . . Lincoln, Requiem Aeternam, which won last year's Paderewski Prize for Herbert Elwell, will be performed for the first time in Oberlin, Ohio, on Feb. 9 by the Musical Union and Conservatory Orchestra. Maurice Kessler will conduct. . . . Gail Kubik is engaged to write the score for *A Mirror For the Sky*, the new Raoul Pene Du Bois-Zalman J. Friedman musical due on Broadway in January. Mr. Kubick has written music for radio and motion pictures.

On Nov. 29 Jan Peerce celebrates the fifth anniversary of his debut at the Metropolitan Opera as Alfredo in *Traviata*. Following on the heels of his anniversary, he will sing the same role with Arturo Toscanini and the NBC Symphony in a complete performance of the opera to be given on Dec. 1 and 8. . . . Jascha Heifetz received the degree of Doctor of Music from the New York College of Music on Nov. 5. Arved Kurtz conferred the honor upon the violinist.

Josh White Jr. shows every evidence of following in the footsteps of his blues singing father. When asked, a short time ago, if he would act as ring-bearer at a wedding, the lad agreed, providing he would be allowed to sing One Meat Ball for the assembled guests. . . . Nan Merriman was married in October to Lt. Col. James Adrian Travis, in Los Angeles where she was visiting her family. The mezzo-soprano has since been on tour and was to return to New York on Nov. 23.

Janos Scholz, cellist, will introduce a new sonata by Mark Wessel when he plays his New York recital in Town Hall on Jan. 3. Later in the season Mr. Scholz is to fly to Europe to appear with orchestras in Vienna and Budapest. The cellist is currently engaged with his classes

What They Read 20 Years Ago

MUSICAL AMERICA for November, 1926



Luisa Tetrazzini, soprano, with her new husband, Pietro Vernati, attend a wedding reception given in their honor

At the Metropolitan

Novelties announced for the Metropolitan's coming season include the American premieres of Puccini's *Turandot* and Casella's ballet, *La Giara*, also the world premiere of Deems Taylor's *The King's Henchman*. There will also be revivals of *La Forza del Destino*, *L'Amore dei Tre Re*, *Fidelio*, and *Mignon*.

1926

Important If True

An authority claims that the origin of Yankee Doodle was a Folk-song of the Netherlands, about Jonkheer Doedel. The term Yankee is said to have been a corruption by the Indians



Giulio Gatti-Cazazza, Maria Jeritza and Tullio Serafin, conductor, following the American premiere of *Turandot* at the Metropolitan

around Nieuw Amsterdam, of the Dutch Jonkheer, meaning Young Lord.

1926

Appropriate Nowadays

"I've just seen the world's greatest optimist, a young man out room-hunting with a saxophone under his arm!"

1926

at the Westminster Choir College and touring with the Roth Quartet and Le Roy-Balogh-Scholz Ensemble. . . . Late in October Eugene Conley answered an eleventh hour call to Baltimore to replace Bruno Landi as the Duke in a performance of *Rigoletto* given by the Philadelphia La Scala Opera Company. Two days after his Baltimore appearance he was in Philadelphia to support the American debut of Elena Danesi, soprano, in the same company.

A daughter, Victoria Jean, was born on Nov. 13 to Mr. and Mrs. Sydney King Russell. Mrs. Russell is the former Jean Love, Australian Melba Award winner, who has appeared in concert, radio and operetta in this country. Mr. Russell is a poet and composer.

Todd Duncan, who left musical comedy for the concert stage is slated for 10 concerts in England during November 1947, to be followed by a tour of Holland, Belgium, Italy and Sweden. The baritone also has signed with Musicraft Records, Inc., and will record eight sides this month. He returns to the United States in December.

there were many outstanding contributions by artists of such calibre as Alberto Zelman Sen, Leon Caron, Alfred Hill, Signor and Signora Fabris, Madame Simonson, Rosa Caradini, Edward Farley, Armes Beaumont, Kreutzman, the pianist, and others.

Alberto Zelman Sen, conductor of the Lyster Grand Opera Company and a violinist, provided the foundation for his son's musical success, and

(Continued on page 31)

FROM OUR READERS

Greenwood-Adams Contributes To Lore of Australian Music

Flushing, New York

Dear MUSICAL AMERICA:

While the article from the pen of Isabelle Moresby, in *MUSICAL AMERICA* of August '46, dealing with Australia's musical heritage is sound and illuminating, she has overlooked many important happenings in the history of music in the Commonwealth.

During the period from the '70's to the '90's

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Gorin Inaugurates Principia Concerts

Jooss Ballet Makes Appearance,
Guild Produces Sweethearts,
Local Artists Perform

ST. LOUIS.—The Principia Concert and Lecture Course was opened on Nov. 1 with a distinguished recital by Igor Gorin. Mr. Gorin's flexible voice was given a full range of expression in a program that was refreshing in content. Worthy of particular mention was his initial group by Cesti, Handel and Legrenzi, which were followed by two songs by Villa-Lobos. An aria from Verdi's Don Carlos, a

group in English and one in Russian filled out the program to which were added many encores. Valentine Pavlovsky gave him excellent support at the piano and played a Chopin group.

Sidney A. Page presented the Jooss Ballet in the opera house of Kiel Auditorium on Nov. 5. Drama in all its forms from tragedy to caricature, is the essence of pantomimic expression as danced by this group of skilled performers, headed by Kurt Jooss, whose individual performance in the famous The Green Table is not soon to be forgotten.

The Light Opera Guild gave their first of three productions, Sweethearts, on Oct. 23, 24 and 25 in the opera house. The entire cast and chorus was local talent supported by an orchestra recruited from symphony ranks. Kenneth G. Schuller directed. It was a performance that was meritorious in every respect. The principal parts were taken by Gay English, Russell Herse, Rebecca Woodward, Lt. J. L. Aldridge, Charles Burmeister, William Atwood, Merle Manning and Bill Meyer.

Three local artists, Leslie Parnas, cellist, Virginia Lee Wassall, pianist, and Virginia Wesley, soprano, were presented in recital on Oct. 21 by the Women's Association of the St. Louis Symphony at City Art Museum.

HERBERT W. COST.

Recitalists Open Omaha Courses

Bjoerling, Rubinstein
Appear—Martha Given in
Concert Form

OMAHA, NEB.—The Tuesday Musical Series, completely sold out since last May, opened auspiciously with a recital by Jussi Bjoerling on Nov. 6 in the Central High School Auditorium. With Frederick Schauwecker a completely satisfying accompanist, Mr. Bjoerling won his audience with songs in five languages.

The Morning Musicale Series which presents its concerts in the Concert Hall of the Joslyn Memorial, opened on Oct. 26 with a streamlined version of Martha sung in English and sans costumes and scenery. A quartet, with Werner Singer skilfully abetting their work at the piano, gave a brisk and satisfying performance. The fine work of Emile Renan, an excellent baritone, who directs the company, acts as narrator, and plays two characters, paced the show. Lois Marcus, who has a clear lyric soprano; Carol Brice, a promising young mezzo, and Henry Cordy, tenor, completed the cast.

Eleanor Skok was the second artist on the Morning series. On tour as the vocalist winner of the current Pryor Award, she revealed in her Nov. 7 concert a fine dramatic voice, backed by musical intelligence and careful schooling.

On Oct. 18, the United States Marine Band, under Capt. William Santelmann, appeared in two concerts at the Municipal Auditorium under the auspices of The World Herald Goodfellows Charities. Packed houses heard a well balanced program of Massenet, Strauss, Debussy, the Finale from the Shostakovich Fifth, and two especially successful modern works, William Schuman's News Reel and Morton Gould's Jericho.

Artur Rubinstein appeared at the Municipal Auditorium on Nov. 10. The great pianist played for an enthralled audience the Beethoven Appassionata, four Chopin compositions, two Debussy, Milhaud's Saudades do Brasil, and compositions by Albeniz, Granados and Falla. Delicacy with clarity, technical resource and depth of musical perception made a rare experience.

KATHLEEN SHAW MILLER

Reorganize Omaha Little Symphony



Richard E. Duncan

OMAHA, NEB.—Richard E. Duncan, director of Omaha's Little Symphony, one of the few such organizations in the country to run in the black, has returned to Omaha after an absence of three and a half years during which time he was with the Army making recordings and radio broadcasts.

Plans are now afoot for reorganization of the Little Symphony. A nine-weeks' concert series is in the making, with an all professional group, and Mr. Duncan intends to do some light operas. He has returned to his duties as head of the instrumental music department of the University of Omaha, and is rehearsing the University Symphony and Chorus preparatory to a concert in early December.

K. S. M.

St. Louis Launches Recital Season

Martial Singher Acclaimed—
Fritz Kreisler Plays Own Works
—Ballet Appears

ST. LOUIS.—The Civic Music League season opened on Oct. 15 with a song recital by Martial Singher. The program opened with a group of the old masters, followed by five Schubert songs. His two arias were from Tannhäuser and Manon. A French group by Duparc, Fauré and Ravel was superbly sung and the closing group contained songs by Dvorak. Paul Ulanowsky was a splendid accompanist.

Entertainment Enterprises presented Fritz Kreisler in the Opera House of Kiel Auditorium on Oct. 16. There was the usual enthusiasm manifested in a concert by this violinist and the program was extended by some of his lighter works. Two concertos, the D Minor by Bach and B Minor by Saint-Saëns occupied the first half of the program. The second half was devoted to an arrangement of two movements from his own String Quartet in A Minor, Viennese Rhapsodic Fantasia and Falla's La Jota. Carl Lamson provided his usual fine accompaniments.

Four ballet performances by the Ballet Russe de Monte Carlo were presented early in October. The company presented Ballet Imperial, Le Baiser de la Fée (new), Gaité Parisienne, Les Sylphides, The Nutcracker, Rodeo, Serenade, Raymond, Frankie and Johnny, Danses Concertantes, The Bells, Bluebird and Scheherazade. The attendance was gratifying and principals and corps de ballet were enthusiastically received.

HERBERT W. COST

Rutgers to Have Chamber Music Concerts

NEW BRUNSWICK, N. J.—A series of four concerts of chamber music is announced to take place in the Voor-

hees Chapel at Rutgers University. The first, Dec. 2, will be given by the Kraeuter Trio, the second, Jan. 6, by Elisabeth Schumann; the third, Feb. 24, by the Griller Quartet, and the final one, March 17 by Alexander Brailowsky.

Publishers Holding Corporation Gives Post to Goudey

The Music Publishers Holding Corporation has appointed Russel Goudey as director-manager of the Latin American Department. Mr. Goudey spent many years in South America as the director of music for radio in Buenos Aires. He is an honorary member of SADAIC, the Argentine affiliate of ASCAP.

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METROPOLITAN OPERA
Opera — Radio

Maynor Scores As Detroit Soloist

Rubinstein Gives Recital —Chamber Music, Opera Heard

DETROIT.—Dorothy Maynor scored a tremendous hit when she was heard with the Detroit Symphony under Karl Krueger, Oct. 31 and Nov. 1. Works by Handel, Mozart and Dvorak were sung with beautiful phrasing and admirable restraint. Mr. Krueger conducted Mozart's Prague Symphony and works by Berlioz and Respighi. The following week, he presented the Fifth Symphony of Prokofiev. Yella Pessl's harpsichord tinkled through a J. C. Bach Concerto and she played with violinist Josef Gingold and flutist Otto Krueger the Brandenburg Concerto No. 5 by the elder Bach. Tchaikovsky's Romeo and Juliet concluded the evening.

Artur Rubinstein enthralled a large crowd at Masonic Auditorium on Oct. 29. His program featured Bach, Brahms, Beethoven, Chopin and Liszt. Three days later, the soprano Ellabelle Davis was heard in recital at the Masonic. The Polish opera, Word of Honor by Moniuszko, was presented in the same auditorium on Nov. 10. Leading roles were taken by Andzia Kuzak and Thaddeus Sztuka.

Two ballet companies were seen in close order at Music Hall. The Jooss Ballet occupied the stage Oct. 27, and the Foxhole Ballet, two nights later. The two-piano team, the Yaysnoff sisters, were heard in arrangements running the gamut from Bach to Gershwin on Nov. 5.

Josh White, singer-guitarist, and Josephine Primice, singer-dancer, appeared in recital at Music Hall on Nov. 2, featuring Negro folk selections.

"Jazz at Philharmonic"

Three performances of the Jazz at the Philharmonic, a swing series, were presented at Music Hall on Nov. 3 and 4. Two days later, Mildred Wimmer, dramatic soprano, offered a varied program with the piano accompaniment of Ruth Coe.

The Music Guild opened its new season on Nov. 5 by unveiling the newly-formed Guild String Quartet: M. Hochberg and J. Yanover, violins; M. Shapiro, viola; T. Markiewicz, cello. The program of Haydn, Schubert and Dvorak presaged a brilliant career for the new combination. With Jay Froman, baritone, a performance of Barber's Dover Beach completed the evening.

The following evening Mr. Hochberg, together with Sylvia Hochberg and Arthur Gnau, pianists, and Avery Crew, tenor, listed a program of seldom-played instrumental and vocal compositions by Purcell, Mozart,

Handel, Fauré, Debussy, Corelli and others.

Margit Kormendy, contralto, was heard Oct. 27 with Arpad Sandor at the piano. Tuesday Musicales presented a number of artists the morning of Nov. 5.

SEYMOUR KAPETANSKY

Indianapolis Hears Touring Opera

Wagner Group Offers Trovatore—New Manage- ment Appears

INDIANAPOLIS.—There has been a tremendous increase in musical activity in Indianapolis this season. The Martens Series as presented by Gladys Alwes offers five outstanding concerts each year, with prominent artists. This series opened Oct. 21 with a splendid presentation of Il Trovatore by the Charles Wagner company. The production was notable for its attractiveness, tasteful cutting, ensemble, and pace. Much of this is due to the forceful conducting of Fritz Mahler. The outstanding performance was that of Martha Larimore as Azucena, both histrionically and vocally. Florence Kirk sang best in *mezzo-voce*.

Indianapolis Matinee Musicales presented Mona Paulee on Oct. 11. Her program and singing were most satisfying.

A new management in Indianapolis, Byrne-Page-Ross, has added a new note to local musical activity. Stressing the theatrical side of entertainment, they have introduced evening concerts of bands, such as Spitalny, Cugat and Ellington, plus other novel attractions. Of special interest was the appearance of the Jooss Ballet. Once more this company justified its fame by the originality of its choreography, perfection of technique and smooth ensemble.

Of particular interest was the concert of Bomar Cramer, pianist of this city. Over a period of a few years he has presented programs of varying character in the English theatre. However, his program on Oct. 27 marked a new high in his pianistic career. Technical problems were surmounted with ease and the play of shimmering colors and deft nuances was a joy to hear.

EDWIN BILTCLIFFE

Mona Bradford and John Gurney Sing in Sidney, Ohio

SIDNEY, O.—Mona Bradford, contralto, and John Gurney, bass-baritone, recently appeared in a joint recital before members of the Salon Artists Club at the Little Theater under the auspices of Sonya Rosanne Watson.

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Ormandy Offers Three Premieres

**Philadelphians Perform
Music by Gesensway, Pro-
kofieff, Rosenthal**

PHILADELPHIA.—The premiere performances of Louis Gesensway's Concerto for flute and orchestra commanded special attention at the Philadelphia Orchestra's concerts of Nov. 1 and 2. It was conducted by Eugene Ormandy with William Kincaid, principal flutist, as soloist. In composing the Concerto, Mr. Gesensway had William Kincaid in mind as the performer. In his scoring, he keeps the solo instrument to the fore throughout and eliminates other flutes and the clarinets from the orchestration which otherwise employs the customary resources plus piano, celesta, xylophone, and other percussion instruments. Idiomatically of course, the music in its three movements reflects Gesensway's unusual tonal and esthetic system.

There was no dearth of thought and skill nor of interesting features in texture and patterns. However, those elements of appeal that readily endear a composition to the ordinary run of music-lovers and insure its acceptance generally, were hard to discover in two hearings.

Mr. Kincaid's exposition of the solo part, one that seemed to be replete with extraordinary tonal and technical difficulties, substantiated his superlative art and earned him prolonged applause. There were hearty plaudits, too, for the composer when he appeared on the stage.

Besides the Concerto, the program



Leone-Johnston

enumerated Haydn's Symphony in B Flat, No. 102; Respighi's Fountains of Rome, and Ravel's La Valse.

A special program on Oct. 30 brought the first Philadelphia and second American performances of Prokofieff's Ode to the End of War and Manuel Rosenthal's Saint Francis of Assisi, introduced the previous evening in New York. This writer thought that the energies of Ormandy and his forces might well have been expended on music of more value and importance.

The presentation probably served the score to as good an advantage as possible and found the audience enthusiastic. Guy Marriner as the Narrator spoke his lines clearly and dramatically and in the choral passages the Westminster Choir sang with its customary expertise.

Recent weeks also witnessed the second concert in the Orchestra's Monday night series with Erica Morini as soloist in Tchaikovsky's Violin Concerto and a surrounding bill that offered the Gretry-Mottl Cephale et Proci Suite and Sibelius' First Symphony.

The concerts Nov. 15 and 16 brought Claudio Arrau as soloist in Beethoven's Emperor Concerto. In prime form, the pianist furnished an interpretation strong in technical matters and sensitive as to musical evaluation.

The remainder of the program offered Mozart's delectable Prague Symphony and, for its first hearing here, John Alden Carpenter's Suite, The Seven Ages, a tonal depiction of the soliloquy from Shakespeare's As You Like It.

With Mr. Ormandy as conductor and commentator, the first of this season's youth concerts took place on November 13 with Carol Malsh, violinist, as soloist in Dvorak's A Minor Concerto. A student of Jani Szanto at the Philadelphia Musical Academy, the artist scored a decided success.

WILLIAM E. SMITH

La Scala Launches Philadelphia Year

**Metropolitan Opera Presents
Aida in Quaker City—Wagner
Company Visits**

PHILADELPHIA.—Returned from successful visits to Detroit and Buffalo and with its second annual Washington series begun, the Philadelphia La Scala Opera Company launched its 1946-1947 home season of 12 performances at the Academy of Music on Oct. 31. A capacity audience enthusiastically hailed an excellent production of Verdi's Rigoletto, authoritatively conducted by Giuseppe Bambochek.

Arrived from Italy just two days before, Elena Danese, young coloratura soprano, made an impressive

AT OPENING PERFORMANCES OF THE SCALA IN PHILADELPHIA

Right, General Manager Francesco Pelosi with Claudia Pinza, daughter of the famous bass, and H. Birchard Taylor, president of the opera company. Left: Hilde Reggiani and Enzo Mascherini in Barber of Seville



American bow as Gilda. The artist's delivery of the Caro nome displayed a pleasing and fluently used voice. Her trills and high notes were admirably done and her dramatic interpretation, strengthened by youth and a winning stage presence, recommended her highly.

Replacing Bruno Landi, indisposed by illness, Eugene Conley scored by his fine singing and acting in the part of the Duke and earned many curtain calls. The title role presented for the first time here in opera, Enzo Mascherini, who stepped into the assignment as a last minute substitution for Giuseppe Valdengo, scheduled for his Philadelphia debut but unable to appear because of a cold. Mr. Mascherini disclosed strong and resonant resources while his characterization generally carried conviction. He too responded to prolonged tributes.

Lester Englander's Monterone was well portrayed. Nino Ruisi's Sparafucile gratified, and Lillian Marchetto's Maddalena proved satisfying. Other parts engaged John Rossi, Lloyd Harris, Mildred Ippolito, Beatrice Altieri, Warren Holland, Joan Craig and Walter Hayes. There was a praiseworthy reading of the orchestral score and the corps de ballet, directed by William Sena, contributed to the color and attractiveness of the production.

As the second in its series the company gave Rossini's Il Barbiere di Siviglia in spirited style before a capacity house on Nov. 14. Making his initial appearance in opera since his recent return to the United States after several years absence in Italy, Tito Schipa was heard as Count Almaviva and bowed to a rousing reception which attested to the celebrated tenor's renown.

The Academy of Music was crowded on Nov. 12 for Verdi's Aida, as the first of the 10 performances scheduled for the Metropolitan Opera's 1946-1947 Philadelphia series. Conducted by Cesare Sodero and sumptuously staged, the presentation reached admirable levels. Zinka Milanov realized a distinguished and compelling delineation of the title role and Ramon Vinay, Chilean tenor, in an auspicious debut here as Radames, established himself securely in favor by vocal accomplishments and convincing stage demeanor.

Appearing as Amneris for the first time with the Metropolitan, Blanche Thebom displayed her powers effectively. The parts of Amonasro and Ramfis had able exponents in Leonard Warren and Nicola Moscona, and as the King, Philip Kinsman proved commendable and recorded his bow as a Metropolitan artist. Thelma Votipka as the Priestess and Lodovico Oliviero as a Messenger, completed the roster.

Presented under the auspices of the Philadelphia Forum, the Charles L. Wagner touring production of Verdi's Il Trovatore, earned the hearty

plaudits of a large audience at the Academy of Music on Nov. 11. Masterfully conducted by Fritz Mahler, the performance proceeded with verve and effectiveness.

WILLIAM E. SMITH

Quaker City Offers Club, School Events

PHILADELPHIA.—The first event in a series sponsored by Bryn Mawr College offered Carol Brice, Negro contralto and Naumburg Award winner, at Goodhart Hall on Oct. 31. Jonathan Brice assisted at the piano. Vocal endowments of exceptional quality were expressively demonstrated.

Samuel Mayes, solo cellist of the Philadelphia Orchestra, and Vincent Persichetti, pianist, delighted a large audience in Radnor High School auditorium on Nov. 1, under auspices of the Tri-County Concerts Association.

The Matinee Musical Club, Mrs. Thomas Hunter Johnston, president, opened its 53rd year with the annual luncheon at the Bellevue-Stratford on Oct. 29. The musical program enlisted Joseph Battista, pianist; the club's vocal ensemble, directed by Henri Elkan, and members of the club orchestra.

At the Barclay on Oct. 22, the Philadelphia Music Club, Mrs. Henry E. Abbott, president, began its season with a luncheon and concert. The musical artists were Dorothy Overholt, mezzo-soprano, accompanied by Ruth Overholt, and Jon Carlin, pianist.

Robert Merrill, baritone, was guest artist at a Matinee Musical Club concert at the Bellevue-Stratford on Nov. 12, commanding loud applause.

Guy Marriner, pianist and director of music at the Franklin Institute at two recent lecture-recitals in his 10th annual series, performed Beethoven's Farewell and Appassionata sonatas and music by Brahms, Debussy and others. The fortnight from Nov. 4 to 16 brought Hurok's Original Ballet Russe, and the Ballet Theatre.

W. E. S.

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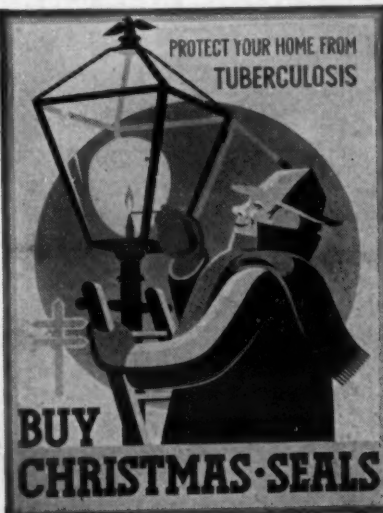
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The range of the orchestra's talents

is best illustrated by the actual programs which its members play weekly. The Paul Whiteman Show at 8 P.M. Sunday evening is, of course, the most "popular" which is presented. American Melodies, heard from 10 to 10:30 P.M. on Saturday evenings is likewise "popular" but leans towards standard favorites rather than the all out contemporary jazz of the Whiteman program. Sunday Strings, from 12:30 to 1:00 P.M. on Sundays concentrates on light classics while the Saturday Concert, 5:00 to 6:00 P.M., Saturdays, conducted by Josef Stopak, director of the ABC Symphony, is a serious, full-fledged concert program where the best of the classics rub elbows with performances of some of the most recent large-scale works of contemporary composers.

Programs on a somewhat smaller scale which feature soloists or small groups—the Coffee Concert, 8:30 to 9:00 A.M., the Fine Arts Quartet, 11:00 to 11:30 A.M., Sundays, and the piano Playhouse, 11:30 to 12 A.M., Saturdays—are likewise manned for the most part by staff musicians.

Many of the orchestra's players are well known as recitalists as well. At the top of the list is Josef Stopak, director of the orchestra who was well-known as a concert violinist before he became a conductor at Roxy's and subsequently came to ABC. Paul Mekanovitzky, Ruggiero Ricci, Emanuel Vardi, Mary Hill Doolittle, Earl Wild, Bronislaw and Jacob Gimpel, Sidney Edwards, Eugenie Limberg, Gloria Agostini, Victor Just, Morris Kirchner and Harry Shulman are only a few of the other prominent names in the musical world to be found on the orchestra's roster.

A celebrated conductor once remarked, "A musician is one who plays music"—not one who limits his performance to a small segment of the field. At ABC the players are an embodiment of this axiom and are equally at home with Beethoven, Prokofieff or Johnny Mercer.

Nation's Orchestras To Resume Broadcasts

Orchestras of the Nation, starting its fourth season on Saturday, Dec. 7 (NBC, 3:00 p.m., EST), will present 18 orchestras from all sections of the country in a 26-week concert series.

Twelve of the orchestras will be new to the series. Many of these units, which have performed only in their own city, will be heard across the nation for the first time. Samuel Chotzinoff and Ernest LaPrade have arranged the series. The first 12 programs list:

Dec. 7 Rochester Philharmonic
Dec. 14 Indianapolis Symphony
Dec. 21 Fort Wayne Philharmonic
Dec. 28 San Antonio Symphony
Jan. 4 Baltimore Symphony
Jan. 11 Minneapolis Symphony
Jan. 18 New Haven Symphony
Jan. 25 Baltimore Symphony
Feb. 1 Dallas Symphony
Feb. 8 Seattle Symphony
Feb. 15 Rochester Philharmonic
Feb. 22 Houston Symphony

As in the past, the program will bring to the air much new music by contemporary American composers. Many composers who are known only sectionally and have not come to the attention of the large symphony orchestras will have their works played.

Treasure Hour Features Music Quiz

The sixth consecutive year of The Treasure Hour of Song over Mutual was to resume broadcasting on Thursday, Nov. 21 (9:30 to 10 p.m., EST).

A new feature of the series will be a listener participation music quiz.



Ben Greenhaus

Manuel Rosenthal congratulates Eugene Ormandy after the latter had conducted the American premiere of the French composer's oratorio, Saint Francis of Assisi, with the Philadelphia Orchestra

The director of the French National Radio Orchestra, Manuel Rosenthal, made his American debut as a conductor on Invitation to Music (CBS, 11:30 p.m., Wednesdays) on Nov. 6 when he directed the radio premiere of Henry Sauguet's Piano Concerto with E. Robert Schmitz as soloist. Appearing on the program the following week, Mr. Rosenthal conducted the CBS Symphony in his symphonic poem, Jeanne d'Arc.

Listeners will be asked to name a popular tune, and then identify the passage in the original classical composition from which the song hit was adapted. The best letter identifying both selections correctly and telling in 50 words or less which one is preferred will entitle the writer to a free trip to New York City.

The Treasure Hour will institute a regular guest star policy. Among those already signed to appear are Licia Albanese, Risë Stevens, Jan Peerce, Dorothy Kirsten, Francesco Valentino, Vivian Della Chiesa and Tito Schipa. Alfredo Antonini will again conduct the orchestra.

Manfred Works Played By NBC Symphony

Two compositions which grew out of Byron's Manfred were conducted by Arturo Toscanini at the NBC Symphony concert on the afternoon of Nov. 10 at Radio City. Schumann's overture and Tchaikovsky's Manfred Symphony. In bringing the works together and in playing two unjustly neglected scores so beautifully Mr. Toscanini and his men performed a noteworthy musical service to the public. The curious hold which Byron had over the minds of nearly all the 19th century romantics is difficult for us to understand today. But we can at least be grateful for most of the music inspired by his turgid heroics and fashionable despair.

Schumann's overture does not wear its heart on its sleeve; its tragic power is all the more affecting for being restrained. And Tchaikovsky's symphony fully deserves a place beside the popular three. In many ways the literary program brought to the composer's writing a refinement and a poetic charm lacking in the noisier and better known symphonies.

On Nov. 3 Mozart's Overture to The Magic Flute, Divertimento in B Flat for strings and horns and Haffner Symphony made up the program of the NBC Symphony, conducted by Arturo Toscanini. Although both the overture and symphony were ex-



quisitely played, the real musical treat of the concert was the seldom-played Divertimento in six movements. Mr. Toscanini capitalized on the work's graceful, flowing melodic lines, treating them with utmost simplicity. There was not a great deal of warmth to his interpretation which was colored with a rather reserved, classic lyricism. The entire first violin section played the part which had been written originally for solo violin. Throughout, an ideal balance was achieved between the horns and strings. The enthusiastic studio audience recalled Mr. Toscanini many times at the close of the concert.

N.

Maas Plays Radio Dates

Gerald C. Maas, cellist, played string trios of George Onslow, Benjamin Godard and Paul Juon with Mrs. Maria Rey, pianist, and Harold Kohon, violinist, at the Brooklyn Museum on Oct. 13 in a concert broadcast over WNYC. On Oct. 19 Mr. Maas played Richard Strauss' Cello Sonata over the same station, assisted by Victor Wolff at the piano.

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Winners Announced In Registry Contest

Ora Hyde, general chairman of the preliminary contests given for the Talent Registry division of Margaret Walters Public Relations, Inc., during the week of October 7-12, inclusive, announces the following winners:

Norman Adkins, baritone; Lou Apparetti, accordionist; William Aubin, baritone; V. Melville Bisant, soprano; Donald Blackey, tenor; Lila Honig, contralto; Rose Palmer, soprano; Evelyn Paul, soprano; Rosa Sandra, soprano; Edgar Thompson, bass baritone; Anita Weinberg, pianist, and Kristina Zwick, dramatic soprano.

These winners will participate in Recitals in Miniature to be given in January. The one chosen by the judges during this performance will be given an individual Town Hall appearance.

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LUNDE



IRISH TENOR MAKES CONCERT DEBUT IN ALLENTOWN

Celebrating the American concert debut of Christopher Lynch at the home of Karl Donecker, president of the Allentown Community Concert Association, are (standing, left to right) Arthur Judson, David Guion, Mrs. Lynch, Mrs. Judson, Mrs. Robert Ferguson, Mr. Donecker, Mrs. Melvin D. Pugh and (seated) Eugene Bossart, Mr. Lynch's accompanist; Mr. Lynch, Robert Ferguson and Melvin Ritter, violinist

ALLENTOWN, PA.—The Community Concert Association of Allentown launched its 14th season with the American debut in concert of Christopher Lynch, Irish tenor. Attending the event were many notables, including Mr. and Mrs. Arthur Judson, Mr. and Mrs. Ward French, Mr. and Mrs. Robert Ferguson, Ruth O'Neill, Ada Cooper, William Judd, all of Columbia Concerts; Constance Hope, RCA-Victor Director of Artist Relations; Gene Haymond, Mrs. Jo-

seph O'Mara and Miss O'Mara of Dublin, Ireland; David Guion, composer, Mrs. Raymond F. Bear, president of the Pennsylvania State Federation of Music Clubs, and many others. Mr. Lynch was heard in a program of songs and arias assisted by Melvin Ritter violinist.

The Allentown series of 1946-'47 will also bring Risé Stevens, Appleton and Field, Tossy Spivakovsky and the Busch Symphony with Rudolf Serkin.

Hess Plays With Chicago Orchestra

Superb Performance of
Beethoven Given—Phila-
delphia Men Play

CHICAGO—After an absence of nearly seven years, Myra Hess returned to Orchestra Hall on Oct. 31 to play Beethoven's G Major Piano Concerto with the Chicago Symphony. When she walked onto the stage the audience rose to welcome her and the orchestra gave her a tush. After her years of heroic war-time work in bomb-racked London giving morale-building concerts in the National Gallery, Miss Hess seems to have a softer, more mellow quality that shows in her manner and her art.

Her playing of the concerto was indescribably beautiful with the poetic touch and tonal transparency that only the most sensitive musician can bring to it. The orchestra, too, under Désiré Defauw, played as though inspired. The hall thundered with applause after the concerto, and the pianist was recalled to the stage many times. Finally she spoke a few words to express her pleasure at being back and her appreciation of the orchestra's excellence.

The first part of the concert was full of interest, too. Max Wald's new composition, In Praise of Pageantry, had its première and proved to be a skilfully orchestrated, well-constructed work of considerable romantic charm. Mr. Defauw again revealed his knowing way with the music of Mozart in an immaculate performance of the Linz Symphony. Handel's Water Music completed the program.

At the Nov. 7 concert, another work by a local composer was introduced—

the Violin Concerto of Arne Oldberg. John Weicher, concertmaster, was soloist and gave a clear revelation of the composition which, though it is more than 10 years old, had never been publicly performed before. The concerto is rich in melody, in original ideas, and is competently orchestrated, though it does not have the spontaneous quality that makes Oldberg's other compositions attractive. It offers plenty of difficulties to the soloist, and these Mr. Weicher surmounted with admirable skill. Schubert's C Major Symphony was played after the intermission, and in this Mr. Defauw rose to his full stature as an interpreter of romantic music.

On Nov. 9, the Philadelphia Orchestra, Eugene Ormandy conducting, paid its third visit to Orchestra Hall in the space of a year, and proved once again that it is a virtuoso unit which stands in a place by itself among the nation's great orchestras. Its splendid tone and its capacity for big-scale drama resulted in a presentation of Sibelius' Fifth Symphony which was epic in proportions.

The orchestra's remarkable technical precision and its ability to achieve delicate effects as well as tempestuous ones was beautifully demonstrated in Mottl's arrangement of three dances from Grétry's Cephale et Procis. A lavishly colored interpretation of The Fair Scene from Stravinsky's Petrouchka opened the second part of the program. It closed with Ravel's La Valse, played with such stunning effect that the applauding audience remained seated for an unusually long time.

RUTH BARRY

Third Annual Gershwin Contest Underway

Victory Lodge of B'nai B'rith has announced its third annual Gershwin Memorial Contest open to any Ameri-

can composer under 35. It is for an original unpublished composition, vocal, instrumental or orchestral, not exceeding 15 minutes in length. The deadline is Dec. 31, 1946. The winner receives a \$1,000 cash award, the work will be published and a contract with Music Publishers Holding Corporation entitles him to royalties. The first performance will be given on March 31 by the New York City Symphony under Leonard Bernstein. Entry blanks may be obtained from B'nai B'rith Hillel Foundation, 212 Fifth Avenue, N.Y.C.

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RECITALS

(Continued from page 12)

best singing of the afternoon, especially pianissimo high tones. Wolf's *Das Verlassene Mägdlein* was especially well done. Strauss and Marx made up the final group with the former coming off better even though the works given were the over-familiar *Allerseelen* and *Die Nacht*.

Miss Jessner proved an interesting recital artist and is an acquisition to the concert platform. Mr. Mueller's accompaniments were good if somewhat repressed. H.

Frank Sheridan, Pianist

Both in the range of his program and in the interpretative versatility with which he played it, Frank Sheridan revealed distinguished musicianship at his recital in Town Hall on Nov. 1. Two Sonatas by Scarlatti, in B Minor and G, and the brilliant *Toccata* by Paradies were deftly and sensitively played. And the Beethoven Sonata in E Flat (*Les Adieux*) was soundly and perceptively done.

It was in the Schumann Fantasy, however, that Mr. Sheridan offered his most emotionally persuasive work of the evening. This was not only powerful, but it had warmth and intimacy. The occasional misses in the famous leaps were part of the exhilaration which the pianist gave to the music. In fact, this passage should be played with complete abandon. And nothing in the recital



Frank Sheridan



Carlos Alexander



Roland Hayes



Genevieve Rowe

was more impressive than the changes of mood wrought by Mr. Sheridan in the Fantasy. Debussy's *Soirée dans Grenade* and *Jardins sous la pluie*, three Rachmaninoff preludes, Chopin's *Barcarolle* and Liszt's *Polonaise* in E completed a deeply satisfying evening of music. The audience welcomed Mr. Sheridan enthusiastically. B.

Carlos Alexander, Bass-Baritone

Carlos Alexander, bass-baritone, offered a program of exceptional richness and beauty at his Town Hall recital Nov. 2. The list consisted of Lieder and among the masterpieces heard were Schubert's *An die Leier*, *Der Jüngling an der Quelle*, *Am Meer* and *Der Musensohn*, the entire *Dichterliebe* cycle of Schumann, Brahms' *Dein blaues Auge*, *Ach, wende diesen Blick*, *Wir wandelten* and *Botschaft*, all five of Wagner's *Wesendonck* songs and, to conclude, four songs by Richard Strauss. Mr. Alexander displayed in this taxing program those qualities of intelligence and musical seriousness for which he has always been remarkable. His audience was of good size and applauded his work with much warmth. Paul Weiner was his accompanist. Y.

Genevieve Rowe, Coloratura Soprano

A large gathering, most enthusiastically disposed, greeted Genevieve Rowe at the recital which this popular singer gave at the Town Hall the afternoon of Nov. 3. The program was, on the whole, well adapted to show her qualities at their best. It began with Handel's *O had I Jubal's Lyre*, Bach's cantata air *Father, May Thy Loving Mercies* and Pauline Viardot's arrangement of the aria, *Fingo per mio diletto*, continued with Debussy's *Fantoches* and *Romance*, Saint-Saëns' piece of wordless bravura *Air du Rossignol*, Boulanger's *Cantique* and Lecoq's *Chanson de la Cigale*, the first group culminating in the *Dinorah* *Shadow Song* with flute obbligato. Spanish songs by Obradors and Turina and a group in English by Head, Sargent, Bowles, Duke and Grosz concluded the printed bill, with a number of extras, chief of which was Bishop's *Lo, here the Gentle Lark*.

Miss Rowe, who was in excellent voice, delighted once more by the simplicity and unflinching taste that marked her singing no less than by the agility and the technical skill which distinguished her handling of elaborate florid patterns. Moreover, she had the proper command of style for whatever she undertook and was as fully in her element in sustained lyric song as in such complicated embellishments as the floriture of Meyerbeer's *Shadow Song* and of Bishop's ancient war horse. The unobtrusive but tasteful accompaniments furnished by Robert Payson Hill added to the pleasure of the afternoon. Y.

Roland Hayes, Tenor

It was a relatively brief program which Roland Hayes offered at his Carnegie Hall recital Nov. 3 but no less attractive for that reason. The famed Negro tenor threw himself into the interpretation of matters like Bach's *Mine All in All*, Mozart's An

Chloe, Haydn's *Spirit Song*, Hugo Wolf's *Auf ein Altes Bild*, Fauré's *Claire de Lune* and *d'Une Prison*, Debussy's *Faune* and songs by Henry Cowell, Boardman, Ballantine, Bacorn and Parham with an intensity and a feeling for mood and style which lent his interpretations a most affecting eloquence. At the conclusion of his second group he added, by way of extra, Saint-Saëns' *Danse Macabre*, and closed his printed list with a group of his own arrangements of four Spirituals. A large gathering listened deeply moved by his performances and acclaimed him with uncommon warmth. Reginald Boardman accompanied beautifully and without notes. Y.

Vytautas Bacevicius, Pianist

Vytautas Bacevicius, pianist, who has been heard here before, gave a recital in the Barbizon-Plaza hall on Nov. 1. He began his program with the Liszt *Tarantelle* and followed this with a group by Chopin. Following the intermission there was a *Petite Suite* by Tcherpnin, four Debussy pieces, three by the pianist himself and as a close, Dohnanyi's *Capriccio* Op. 28. The recital was well attended by an interested audience. N.

Boys Town Choir

A choir of 40 singers from Father Flanagan's famous Boys Town appeared in Carnegie Hall on Nov. 6 to sing under the direction of Rev. Francis Schmitt. The list included Fauré's *Requiem*, liturgical works by Lotti, Palestrina, M. Haydn and Franck; songs by Reger and Schubert; arrangements of music of the Pizzicato Polka, Tales from the Vienna Woods variety, and Negro spirituals.

The young singers can scarcely be judged by professional musical standards but they approached their task with commendable earnestness and solemnity. Their diction was precise; phrasing, surprisingly clean, and their tone, although somewhat thin and colorless, was not at all unpleasant.

The choir robes which the boys wore for the first half of their program and the natty blue and white uniforms which costumed the second half, set off by the freshness of their well-scrubbed faces, all added up to a stage picture of great appeal.

Carnegie Hall proved too big for the audience which was assembled and also for the choir, which might have had been heard more advantageously in a smaller auditorium. M.

Winnifried Tamblin, Soprano (Debut)

Winnifried Tamblin, soprano, made her first New York appearance on Nov. 6, in the Carnegie Chamber Music Hall with Coenraad Bos at the piano. She began her program with an old Italian group by Bassani, Durante and Scarlatti and followed this with four songs by Schumann, Brahms and Schubert. Then came the most pretentious offering of the evening, the seven Gypsy Songs of Dvorak. After the intermission came a group by Russians, Medtner, Balakireff and Rachmaninoff and the program closed with two songs in manuscript by Mayo and two by Winter Watts.

Although obviously struggling with nerves, Miss Tamblin displayed an excellent soprano voice of consider-

able volume. The German songs were especially well done and in spite of the fact that it is not easy to sustain interest throughout the Dvorak cycle, the singer managed to do so. There was an audience of size which was highly appreciative. D.

Paganini Quartet Opens New Friends of Music Season

The 11th season of the New Friends of Music opened with éclat in Town Hall on Nov. 3 when the newly founded Paganini Quartet made its New York debut, assisted by Hortense Monath, pianist. Bela Bartok's *First Quartet*, and Schumann's *Quartet in F*, Op. 41, No. 2, and his *Piano Quintet* made up the admirable program.

The Paganini Quartet is composed of Henry Temianka, first violin; Gustave Rosseels, second violin; Robert Courte, viola; and Robert Maas, cellist. It has the good fortune to play four instruments made by Stradivarius and once owned by Paganini. Sold to various collectors and artists after his death, they were at last reassembled by Emil Herrmann of New York, bought by Mrs. William A. Clark and presented by (Continued on page 24)

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STEINWAY PIANO

RECITALS

(Continued from page 23)

her to the new organization. The silken tone of these instruments, and especially the warm, dark quality of the viola and cello, were a constant joy.

Of the afternoon's performances, the Schumann Quartet was the most finished, but the Bartok by far the most impressive. Though lacking in the dramatic tension and economy of the later quartets, this work is still a masterpiece of chamber music. What courage, what a span of musical conception, what a passionate and far reaching spirit Bartok had!

String quartets, like wine, must age slowly. But for so young an organization the Paganini Quartet played with musical distinction and gratifying unity of spirit. The sustained line and the savage outbursts of the Bartok and Schumann's warmth and lyricism were both fully comprehended. Miss Monath was a bit too aggressive in the Quintet, but the piano has the lion's share of the work, in any case. The capacity audience welcomed the opening of the series wholeheartedly. S.

William Gephart, Baritone

William Gephart, baritone, who made his debut in the Town Hall several seasons ago and strengthened the good impression then made by another recital last season, was heard once more in the same auditorium on Nov. 4. The singer selected a difficult program which began with early French works by Gluck, Machaut and Grétry, from whence he went on to the entire Dichterliebe cycle of Schumann. This was followed by an



Leonard Pennario



Ruth Freeman



Louise Meisner



William Gephart

English group mostly by Purcell, and the list closed with a group of songs in English by contemporary writers.

As noted before, Mr. Gephart is an artistic singer with the highest intentions in regard to the numbers presented. The voice is, in the main, well handled and the diction clear. Those who enjoy the entire Dichterliebe at one sitting, must have been delighted with his presentation of it. The early English songs were well done and the contemporary ones had full justice though they were of unequal value musically. Mr. Gephart's singing is such as will always give pleasure to those interested in the better things of song and the present recital was no exception. Sergius Kagen's accompaniments were excellent as usual. H.

Louise Meisner, Pianist

Louise Meisner, who has been heard with pleasure on several previous occasions, gave a recital at the Town Hall Nov. 5. A large audience exhibited satisfaction with whatever she did. Her program included Beethoven's Pathetic Sonata, Brahms' Capriccios Op. 76, No. 1, and Op. 116, No. 7, the Intermezzo, Op. 118, No. 6, and the B minor Rhapsody, Mendelssohn's Rondo Capriccioso, Debussy's Pour le Piano, a Chopin group, three Gershwin Preludes and Prokofiev's Third Sonata.

Miss Meisner displayed in all these works considerable physical power and technical aptitude. Her Brahms performances were among the features of the evening and her playing of Prokofiev's Sonata profited by the distinctive quality of her touch. Y.

Leonard Pennario, Pianist

Leonard Pennario, pianist, who appeared here with the Philharmonic-Symphony about three years ago, gave a Town Hall recital Nov. 6 before a large and applauding audience. His program, which began with a pair of Scarlatti sonatas, included the Bach-d'Albert Prelude and Fugue in D, Schumann's Symphonic Studies, Chopin's B Minor Sonata, Milhaud's Saudades do Brazil and works by Dohnanyi, Debussy, Rachmaninoff and Khatchaturian. Mr. Pennario exhibited immense fleetness and great physical power, notably in the Bach, Schumann and Chopin composition. The Scarlatti sonata at the outset proved to be a comparatively sensitive achievement. Y.

Ruth Freeman, Flutist

Ruth Freeman's flute recital at the Town Hall, Nov. 8, was a very pleasant variation of the ordinary concert routine. If Mozart really did say that nothing could be worse than a flute (except two flutes) he probably would not have expressed himself so definitely had he ever heard Miss Freeman. For the young lady's playing has, one might say, something Mozartean about it. It is exquisitely tasteful, technically flawless and based on a superlative musicality and poetic sensitiveness. The breathy sounds so often produced by performers on this instrument never disfigure her work and a remarkable evenness of scale obviates any sharp breaks between

registers the full extent of the compass.

The relatively limited scope of the flutist's repertoire induced Miss Freeman to seek her material rather far afield. She was sensible enough to turn for her first number to Johann Friedrich Quantz, Bach's contemporary and the teacher of that royal flutist, Frederick the Great. Quantz composed several hundred flute concertos and from this rich store Miss Freeman picked one in G Major which turned out to be the finest music of the evening, a work of which Bach himself need hardly have been ashamed. The artist, who performed it with extraordinary beauty of tone and rhythm as well as subtle delicacy of feeling, had the capable assistance of the Hollander String Quartet. Later in the program were heard the famous melody from Gluck's Orfeo and a transcription of Paganini's 24th Caprice. But for the greater part the compositions presented were of slender account. Hindemith's Sonata for flute and piano scarcely enhances its creator's reputation, nor can much be said for various numbers by Casella, Kent Kennan, Johan Franco, Varese, Ferroud and Georges Hue which were heard. In the numbers done with piano accompaniment Miss Freeman enjoyed the expert assistance of Carlos Salzedo. P.

Joseph Shortmeyer, Tenor (Debut)

Joseph Shortmeyer, tenor, was heard in his first New York recital by a cordial audience in Times Hall on Nov. 6. His program was made up of Haydn's She Never Told Her Love; Wade's Meet Me By Moonlight; two Handel arias; an Air from Milton's Comus by Arne; the cycle, Eliland, by Fielitz; Total Eclipse from Handel's Samson; songs by Rachmaninoff and Gretchaninoff; and works by Hartley, Hageman, Loud and Yaysnoff. Stuart Ross was the accompanist. B.

Norman Voelcker, Pianist

Norman Voelcker, pianist, gave a recital before an audience of good size at the Times Hall Nov. 7. His program included Bach's C Minor Fantasia, the C Sharp Minor Prelude and Fugue, Haydn's Sonata in E Minor, Beethoven's C Minor Variations, a Brahms Romance and Capriccio, a sonata by Claude Almand and a piece by Gunnar Johansen called Franklin Delano Roosevelt—In Memoriam, as well as Ravel's Ondine and one of Bartok's Rumanian Folk Dances. Mr. Voelcker disclosed an adequate technique and played with sincerity and earnestness of approach. Y.

Novaes and Corigliano Heard in Joint Recital

A joint recital was given by Guiomar Novaes, pianist, and John Corigliano, violinist, in Town Hall on the afternoon of Nov. 9, in the Debut and Encore concert series. Arpad Sandor was at the piano for Mr. Corigliano, whose contributions to the program were Corelli's La Folia, Debussy's Sonata and the Conus Concerto. It was in the Debussy Sonata, curious, whimsical music, quite unlike anything else written for the violin,

that Mr. Corigliano was most persuasive. His taste and musical intelligence made themselves felt, however, in everything he played.

Miss Novaes charmed her listeners with the warmth, the richness and beautiful finish of her performances. Perhaps her most striking achievement was an interpretation of Chopin's Ballade in A Flat which made that much-overplayed work sound as if the ink were still fresh upon the page. But in Villa-Lobos' Three Marias, Albeniz's Triana and other works by Chopin, Stojowski, Gluck-Saint-Saens and Pinto the pianist's artistry was also a delight. S.

Prokofiev Quintet Heard At New Friends Concert

A masterpiece of contemporary chamber music, Prokofiev's Quintet for Oboe, Clarinet, Violin, Viola and Double Bass, Op. 39, gave a zestful flavor to the New Friends of Music concert in Town Hall on the afternoon of Nov. 10. The work was performed superbly by Mitchell Miller, Clark Brody, Henry Temianka, Robert Courte and Reuben Jamitz. Not only is the quintet a marvel of instrumental coloring, but it is beautifully put together. Each of the movements has a different patina, and each is worked out so that it forms an independent unit in the scheme of the whole work. All of the performers deserve praise, and both Mr. Miller and Mr. Jamitz handled their fiendishly difficult parts with deceptive ease. Why Prokofiev's chamber music is so neglected becomes

(Continued on page 27)

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Recitalists Fill Chicago Halls

Vardi, Marian Anderson, Ballet and Pianists Appear

CHICAGO.—Emanuel Vardi, violist of radio fame, made his first Chicago concert appearance on Oct. 28 in Orchestra Hall. Playing Hindemith's Unaccompanied Sonata, Brahms F Minor Sonata and three Paganini Caprices, the violist produced a lovely luminous tone and his fingering and bowing were extra-ordinarily dextrous.

Kimball Hall, usually gloomy and only partially filled, wore a festive air for Edward Eigenschenck's organ recital on Oct. 28. Every seat was taken, the floor had been newly carpeted, and feminine ushers handsomely garbed added to the gala atmosphere. Mr. Eigenschenck offered an engaging program of compositions by Bach, Frescobaldi and shorter pieces.

Reginald and Gladys Laubin appeared in a recital of American Indian dances on Oct. 29 at Curtiss Hall.

The Joseffer String Quartet, which consists of Anya Joseffer, first violin, Jino Raffaelli, second violin, Robert Crebo, viola, and Harold Conner, cello, gave the first of a series of six chamber music concerts at Cordon Music Hall on Oct. 30. The program consisted of Beethoven's Quartet in C Minor, Op. 18, No. 4, Romantic Serenade by Brandts-Buys, Alec Rowley's Phyllis and Corydon, and Mendelssohn's Quartet in D Major, Op. 44, No. 1.

Jooss Ballet Returns

The Jooss Ballet, absent for six years, re-appeared in Chicago on Nov. 1 to give the first of three performances in Orchestra Hall. After considerable delay due to difficulties with lighting, curtains and other stage details, the company presented The Big City, A Ball in Old Vienna, Company at the Manor, and the Green Table, the same ballets they had given on former visits. Pavane for a Dead Infanta, and The Seven Heroes were included in the matinee and evening programs on the following day.

The capacity audience that filled Orchestra Hall on Nov. 3 for Marian Anderson's recital proved that the singer's drawing power is the same as ever, although the quality of her work has changed. Her lower range lacked the thrilling deep quality it formerly had, and difficulties with pitch marred much of her singing. Most satisfying of Miss Anderson's offerings was her dynamic, warmly colored interpretation of Ne me refuse from Massenet's Herodiade. Her program included seldom-heard songs by Gluck, Bellini, Scarlatti and Brahms, a group in English, and spirituals. Franz Rupp played excellent accompaniments.

On the same afternoon, Lester Mather gave a piano recital in Kimball Hall and introduced a sonata by the Philadelphia composer, Vincent Persichetti. Works by Beethoven, Bach and Chopin made up the bulk of his program.

Katja Andy, European pianist, made her Chicago debut in Kimball Hall that evening, disclosing a meticulous technique and an extraordinarily sensitive feeling for style in compositions by Bach and Mozart.

This was a banner week for piano recitals in Chicago, and Myra Hess continued it on Oct. 31 with an appearance in Orchestra Hall. Music of Beethoven, for which she has a perfect affinity, dominated her program. She invested the A Flat Sonata, Op. 110 with such a feeling of intimacy and sympathy that the aura of mystery surrounding the work faded away. The Variations, too, were unfolded



ELKHART LAUNCHES CIVIC MUSIC SERIES

At a luncheon by the Elkhart Civic Music Association for Winifred Heidt, who gave the first concert of the new series, are (left to right, around the table) Mrs. Paul Kerr, Irvin Kell, Mrs. J. R. Matthew, Manuel Perez, Miss Heidt, Harold Kline, president; Leo Taubman, accompanist; Allen Loomis, Ann Druliner

ELKHART, IND.—Elkhart recently inaugurated its first Civic Music Series with a recital by Winifred Heidt, contralto, who was greeted with all the enthusiasm of a first-night audience. Miss Heidt's appearance is

with beautiful ease and naturalness. Bach's French Suite in G and Brahms C Major Sonata completed the program.

Chicagoans had their first opportunity to hear Maryla Jonas, the Polish pianist who won nation-wide fame following her New York debut, when, on Nov. 5, she opened the Musical Arts Piano Series in Orchestra Hall. As soon as Miss Jonas began to play one could sense the electric quality her music holds. Her phenomenal technical co-ordination and the delicacy and purity of her style resulted in magical sounds on the piano when she interpreted short pieces by Handel, Rossi, Haydn and Mozart. She played with full-toned brilliance, too, when the music called for it as in Prokofiev's First Sonata and Chopin's Grand Polonaise, Op. 44. Orchestra Hall was completely sold out, with the stage filled, too.

Russian Trio Heard

The Russian Trio—Mina Mesirow-Minchin, Fritz Siegal and Ennio Bolognini—played Beethoven's Trio Op. 1, No. 3 and Mendelssohn's Second Trio, Op. 66 at the Arts Club on the morning of Nov. 6.

Another group of chamber music players gathered in the evening at Kimball Hall. Dorothy Lane, harpsichord, David Moll and Morris Morovitsky, violins, presented works by Corelli, Couperin, Martini and Rameau for the third event in the University of Chicago's downtown chamber music series.

Alexander Brailowsky was the third noted pianist to appear at Orchestra Hall during the week. He opened the new Allied Arts Piano Series on Nov. 8 with a recital of works by Vivaldi, Liszt, Scarlatti, Debussy, Ravel and Chopin. Mr. Brailowsky played brilliantly as always, though less brilliance and a more luminous tone quality would have benefited some of the music interpreted.

Dorothy Lane, harpsichordist, played all 24 of the preludes and fugues in the second volume of Bach's Well Tempered Clavier in two Kimball Hall recitals on Oct. 15 and 29. With her clean, clear technique and excellent grasp of contrapuntal style, Miss Lane succeeded in making her programs highly engaging.

The Fine Arts Quartet played the

first of a series of five monthly twilight chamber music concerts at the 11th Street Theatre. In quartets by Haydn and Prokofiev and a Quintet by Brahms, the group played with admirable co-ordination of style and attack, and produced a tone of consistent beauty. The quartet consists of Leonard Sorkin, Joseph Stepansky, Sheppard Lehnhoff and George Sopkin. Armand Roth, violist, was the guest artist at this concert.

The University of Chicago series of chamber music concerts in Mandel Hall opened on Oct. 25, when Hans Lange led a group of players from the Chicago Symphony in Schubert's F Major Octet and Stravinsky's Octuor. On Oct. 25, conservative Orchestra Hall was the scene of a riotous jazz concert given by Eddie Condon and his hot musicians.

The Russian Trio, Nina Minchin-Mesirow, Fritz Siegal, and Ennio Bolognini, began a series of chamber music concerts in Kimball Hall on Oct. 25. The program consisted of a Sonata à Troi by Loeillet, Brahms' Piano Trio, No. 2, and a trio by Turina.

Yolanda Horkay, soprano, gave a recital before a fair-sized audience in Kimball Hall. The singer was at her best in folk songs of her native Hungary, displaying in these a large range and a pleasant vocal timbre.

Geraldine Overstreet, soprano, was heard in recital at Kimball Hall on Oct. 21. A naturally pleasing and carefully trained voice, a charming stage presence and a nice sense of style were qualities that were consistently in evidence in her program of French, German and English songs.

On Oct. 27 in Kimball Hall, Wilson Jones gave a song recital, revealing a bass voice of richness and resonance in music by Handel, Monteverdi, Brahms, Wolf and others.

RUTH BARRY

Two Singers Join Friedberg Management

New additions to the list of artists under the Concert Direction of Annie Friedberg are Giovanni Martinelli, and Alexander Sved of the Metropolitan Opera. Both will appear in concert as well as opera. Mr. Sved will be soloist with the National Symphony in Washington on Jan. 12.

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NATION'S ORCHESTRAS OPEN

(Continued from page 14)

orchestra's future proved to be well founded as ticket sales mounted to 2,600, about 1,000 more than the figure for the previous year.

Roy Hamlin Johnson, Jr., a West Virginia pianist, was the soloist of the initial trio concerts. He played Mozart's Concerto No. 20 in D Minor. Formerly a student of the Mason College of Music and Fine Arts here, Mr. Johnson displayed fine technique and his performance was tonally very persuasive.

The rest of the program included the Overture to Weber's Der Freischütz, Perpetual Motion by Johann Strauss, Introduction to Khovantchina by Mussorgsky, Three Pieces from Sigurd Jorsalfar by Grieg and the Overture to Wagner's Tannhäuser.

BAYARD F. ENNIS

Antonio Modarelli Conducts Opening of Wheeling Symphony

WHEELING, W. VA.—The Wheeling Symphony opened its 18th season on Oct. 30 in the Virginia Theatre to a near-capacity audience. Under the



Antonio Modarelli



Erich Leinsdorf



Tauno Hannikainen



Izler Solomon



Max Reiter

baton of Antonio Modarelli, the program opened with Beethoven's Eighth Symphony, in which the augmented string section was heard to advantage. The rest of the program included the Overture to Weber's Der Freischütz, Overture to Wagner's Tannhäuser, some waltzes from Die Fledermaus by Strauss and Eric Coates' London Suite.

M. X. M.

Texas Ensemble Enlarges Scope

Capacity House Greet First Concert—Melton Is Soloist

SAN ANTONIO, TEXAS.—The San Antonio Symphony opened its eighth season under Max Reiter, Nov. 9, with most propitious conditions. 6,000 seats, capacity for the Municipal Auditorium, were occupied by an audience vigorous in its welcome.

Weber's Euryanthe Overture was used in opening and the symphony was Brahms' Second. On the Shores of Sorrento, from Strauss' Aus Italien was given a first hearing here and won special favor. The Introduction and Bridal Chorus from Rimsky-Korsakoff's Le Coq d'Or was included in the expertly executed program.

The soloist, James Melton, tenor, aroused customary enthusiasm. His selections were from Handel, Wagner, Godard and Dix. A list of songs with piano accompaniment was added in response to solicitation.

The orchestra's activities have been increased by the addition of a series of five popular priced, informal concerts of symphonic favorites. This series is sponsored by the department store, Joske's of Texas, and will be played Sunday afternoons.

GENEVIEVE TUCKER

Columbus Group Makes Debut

Solomon Conducts—Philadelphia Give Guest Concert

COLUMBUS.—The Columbus Philharmonic made its debut as a professional group on Nov. 5 at Memorial Hall. It was a gala occasion climaxing several years of effort and expansion. The conductor was Izler Solomon. The program had as its contemporary composer, Mikhail Starokadomsky whose Concerto for Orchestra was played. Tchaikovsky's Sixth Symphony, the Overture to Glinka's Russlan and Ludmilla and the Bach-Vivaldi Concerto completed the program.

Nov. 8 marked the opening of the series sponsored by the Symphony Club of Central Ohio. The Philadelphia orchestra, conducted by Eugene Ormandy, gave a concert that deserves superlatives in description. Sibelius' First Symphony was given a superb reading. Stravinsky's Petrouchka, Ravel's La Valse and three dances from Cephale et Procris were performed.

Also a first was the concert given by the newly organized Chamber Music Society, a branch of the Women's Music club. Alexander Schneider, violinist, and Ralph Kirkpatrick at the harpsichord were presented at Central High School, Oct. 21 before an enthusiastic audience. Mozart's sonatas in C Major and A Major, Bach's Sonata in E Major and Couperin's Rittratto Dell' Amore were expertly performed by the artists.

Nathan Milstein, violinist, was brought to Memorial Hall Oct. 25. His remarkable virtuosity and individual interpretations won him sincere acclaim. Josef Blatt at the piano contributed a great deal to the success of the concert.

VIRGINIA BRAUN KELLER

Golden Gate Men Commence Series

Pierre Monteux Wields Baton and Receives Welcoming Ovation

SAN FRANCISCO.—The San Francisco Symphony's 35th season opened Nov. 15 after a special preview enjoyed by 2,850 college and university students the previous night.

The sedate Friday afternoon audience received the concert devoted to Brahms' Third Symphony, Freed's Festival Overture, Reger's Romantic Suite and Ravel's Daphnis and Chloe Symphonic Fragments (second series) with mounting enthusiasm.

There was nothing sedate or rigid in the decorum of the University Forum audience. It was a relaxed listening group—with plenty of hand-holding during the music, and tumultuous hand clapping after every number.

The student audience rose en masse when conductor Pierre Monteux stepped out on the stage, and gave him a welcoming ovation that no one present will ever forget—least of all, Mr. Monteux!



Pierre Monteux and Isadore Freed discuss Mr. Freed's new Festival Overture, which opened the first concert of the 35th season of the San Francisco Symphony on Nov. 15

Fine tonal sonority and straightforward musicianship were heard in the Brahms. The Freed Overture was both festive and interesting. Yet one felt it was in the impressionistic music of Reger and Ravel that the orchestra and conductor were heard at their finest—especially in the Ravel.

MARJORY M. FISHER

Hannikainen Leads Duluth Opening

Torsten Ralf Guest Artist in Wagner Compositions—Russian Work Heard

DULUTH.—The Duluth Symphony under the direction of Tauno Hannikainen opened its 14th season, Nov. 1, to one of the largest audiences in the history of the orchestra.

The soloist for the occasion was Torsten Ralf, Metropolitan Opera tenor. With all the former members returned from the armed forces, the orchestra was at pre-war strength, and with the first concert Mr. Hannikainen started his fifth year as conductor.

The program included the Overture to Wagner's Rienzi, Wagner's Tannhäuser's Rome Narrative, Verdi's Death of Othello, Prelude and Liebestod from Wagner's Tristan and Isolde, Og jeg vil drage O and Jeg ser for mit øje, by Emil Sjögren, and Rachmaninoff's Second Symphony.

Other soloists to be heard during the season are Leonard Shure, pianist, Robert Graham, violinist, Luboshutz and Nemenoff, duo-pianists, and Isaac Stern, violinist.

Leinsdorf Directs Rochester Men

Guest Conducts Philharmonic at Opening of 24th Season

ROCHESTER, N. Y.—The Rochester Philharmonic, Erich Leinsdorf, guest conductor, opened its 24th season with a brilliant program before a large and very cordial audience. The program comprised Beethoven's Overture, The Consecration of the House, Prokofiev's second suite from the ballet Romeo and Juliet, and after intermission Brahms' First Symphony.

Mr. Leinsdorf's first appearance with the Rochester Philharmonic was successful in securing the earnest support of the players.

Artur Rubinstein, pianist, opened Series A Concerts at the Eastman Theatre to a crowded house on Oct. 18, and a week later, Fritz Kreisler opened the B Series to a large audience. Both artists received rapturous applause and had to comply with many encores. Carl Lamson accompanied for Mr. Kreisler as usual. Earlier in the month, Alec Templeton really began the season.

Lanny Ross was the soloist at the first Pop concert of the season at the Eastman Theatre on Oct. 27, given by the Rochester Civic Orchestra, Guy Fraser Harrison conductor.

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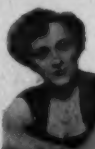
Frances LEHNERTS

Mezzo-Contralto



Dorothy MINTY

Violinist



Barbara STEVENSON

Soprano

RECITALS

(Continued from page 24)

doubly mysterious when one hears performances like this.

The Paganini Quartet opened the concert with a devoted interpretation of Glazunoff's Quartet in D, Op. 1, a deadly dull, academic and almost embarrassing piece of music, which should have been allowed to rest in peace. But Schumann's ever fresh and lovely Quartet in A, Op. 41, No. 3, made a perfect finale for a stimulating afternoon.

Ray Lev, Pianist

Not merely in the contemporary novelties, but in the whole of her program, Ray Lev avoided the beaten path, which made her piano recital in Carnegie Hall on Nov. 8 doubly interesting. One does not hear Beethoven's Bagatelles, Op. 126, often, yet they are extraordinary music and surprisingly prophetic of the work of later masters. Like Chopin's Preludes, these musical epigrams gain rather than lose power through their brevity. Each one is a tone poem, and Miss Lev played them imaginatively. Brahms' neglected Sonata in C was another wise choice. From the structural point of view, the pianist's performance was wholly admirable, her choice of tempos and treatment of the various episodic developments giving the effect of unity to the whole work. But about half way through, in the scherzo and finale, she slackened the control which had marked her playing up to that point and blurred and pounded in climatic



Ray Lev



Marian Anderson



Ruth Posselt



Robert Rudié

passages, marring an otherwise notable interpretation.

A Prelude, Canonet and Caprice by Isadore Freed, Vignette and Dance in Two Parts by Gertrude Corning, Grotesque by Josef Alexander and Valse Nostalgique by Dirk Foch all had first performances. None of them seemed particularly memorable, though Miss Corning's brief little pieces displayed an original vein of invention and Mr. Alexander's Grotesque had a brutal effectiveness. Pieces by Frank Prokofieff and Chopin were also heard on this exceptional program. Miss Lev was warmly applauded.

Marian Anderson, Contralto

Nothing at Marian Anderson's recital in Carnegie Hall on Nov. 10 was more impressive than her opening song, Ardent Longing, a religious aria by Johann Georg Ahle, a contemporary of Bach. She sang it with a beauty of tone and a glow of emotion which made the capacity audience almost hold its breath. Gluck's Vieni, che Poi Sereno, a charming little air by Bellini, Odio la Pastorella, and Scarlatti's Le Violette also revealed that Miss Anderson was in good voice. Five Brahms Lieder followed. Miss Anderson's phrasing in Auf dem See was masterly.

She made the aria, Ne me refuse pas, from Massenet's Herodiade a thrilling experience, in spite of its musical banality. The contrast between tender pleading and uncontrollable rage and fear was memorably portrayed. A group in English included songs by Britten, Thomas, Warlock, Gibbs and Ireland. Of these, the Benjamin Britten arrangement of The Sally Gardens was the best sung. But the crown of the evening was the final group of spirituals, in which Miss Anderson's reverent spirit and uncanny rhythmic and tonal imagination came to the fore. Franz Rupp was the excellent, if occasionally too athletic, accompanist.

Robert Rudié, Violinist

Robert Rudié, violinist, gave a recital before a large and enthusiastic audience at Town Hall, Nov. 11. Mr. Rudié, who has played in a number of orchestras and is still concertmaster and assistant conductor of the Oklahoma Symphony, offered a program comprising Bach's E Minor Partita in the Siloti arrangement, Debussy's Sonata for Piano and Violin (with Helmuth Baerwald at the keyboard), Prokofieff's Sonata in D, a Suite on American Folk Songs by Alan Shulman, Dohnanyi's Rurality Hungarica and pieces by Abram Chasins. Mr. Rudié enhanced the good impression he created at his earlier appearance here. His tone and technical facility have gained and there were few roughnesses or flaws of intonation, while he grasped with sensitiveness the style and spirit of the music he performed.

Ruth Posselt, Violinist

The vital, impulsive playing of Ruth Posselt is an invariable pleasure and the large and enthusiastic audience at Carnegie Hall, Nov. 12, left no doubt of its enjoyment. The violinist presented a rather unconventional program which began with the de-

lightful Suite of Corelli containing the familiar gavotte, and modulated immediately from the 18th to the 20th century with Paul Hindemith's Sonata for Violin and Piano in D, Op. 11, No. 2, and the rarely heard Sonatina of Sibelius. With Mozart's D Major Concerto the artist reverted to the 18th century.

Miss Posselt, who has gone far as an artist since she first was heard here over a score of years ago, seemed happiest in the Corelli Suite and in the Sonata of Hindemith, a work which no longer sounds in any sense problematic. It was agreeable, likewise, to hear the Sibelius Sonatina, a work seldom encountered, and if not Sibelius at his greatest, is not without fascination. Miss Posselt had as delicately efficient collaborator the young pianist, David Allen.

Tom Scott, Ballad Singer

Songs, ballads, chanties and spirituals of America were given excellent performances in Town Hall on Nov. 10 by Tom Scott who had made his first appearance in that hall a year ago.

Mr. Scott's program was divided into four sections, songs from the old country, from the mountains, from the sea and from the level lands. For the most part he managed all of these with taste and feeling. Only occasionally did he over-play his hand, as in the Gallows Tree which would have profited by a more understated treatment. The singer's pleasant bass voice was as resonant and warm as ever and the guitar accompaniments, which he played himself, were a vast improvement, to this listener at least, over those of last year.

Particularly noteworthy items on the bill were Green Sleeves, The Nightingale, arranged by John Jacob Niles, The Farmer's Cursed Wife, Ohio River, Deep and Wide and a spiritual, Story of Twelve. The rather scanty audience was quick to appreciate Mr. Scott's knack of projecting pathos, humor and bravado and rewarded him with genuinely hearty applause.

Eleanor Spencer, Pianist

A remarkable recital was given at Times Hall the afternoon of Nov. 10 by Eleanor Spencer, long absent from the concert platform. One of the distinguished pianists of a decade or two ago Miss Spencer has lived in virtual retirement for a number of years by reason of her impaired hearing. Before the recital Mrs. Edwine Behre, a friend and colleague of the artist, explained to the large audience that Miss Spencer depended solely on the inner ear and the fullness of her musical memory to carry into execution her artistic intents.

In any case Miss Spencer had little need for apologies or excuses. She addressed herself with grace and dignity to a program of considerable length and exaction, which began with two Scarlatti pieces and the Bach-Busoni choral-preludes Awake, the Voice Commands and Rejoice, Beloved Christians and followed this with the formidable C Major Fantasia of Schumann, Chopin's Barcarolle, Ravel's Ondine, Debussy's Danseuses de Delphes and Feux

d'Artifice and closed with several Smetana numbers and Albeniz's Triana. In her performance of many of these works—particularly Chopin's Barcarolle, Ravel's Ondine and Debussy's Feux d'Artifice—Miss Spencer made it plain that her art had deep-

(Continued on page 40)

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ORCHESTRAS

(Continued from page 12)

somewhat heavy and overdriven, but eloquently performed. Mr. Hendl, Mr. Rosenker and the orchestra were all warmly applauded. On Sunday, Mr. Rodzinski returned to the podium, but turned the orchestra over to Mr. Hendl for the concerto. S.

Bernstein Conducts Schuman Third Symphony

New York City Symphony. Leonard Bernstein, conductor. Barbara Troxell and Lillian Fawcett, sopranos, and Rosalind Nadell, mezzo-soprano, soloists. City Center, Nov. 4, evening:

Suite No. 3 in D.....Bach
Symphony No. 3.....William Schuman
Excerpts from
Der Rosenkavalier.....Strauss
Misses Troxell, Fawcett and Nadell

Occasionally one encounters a contemporary score about which one feels no ifs or buts. The high quality of its material, its mastery of workmanship and nobility of spirit convince one immediately. Such a work is William



Barbara Troxell



Rosalind Nadell



Leonard Rose



Sylvia Zarembo

Schuman's Symphony, first introduced to New York in 1941 by Serge Koussevitzky and performed with equal passion and understanding, if not polish, by Mr. Bernstein and his orchestra at this concert.

Though cast in traditional molds, this music is wholly original. It is as functional as the steel framework of a skyscraper, yet it expresses savage energy and dionysiac abandon. Like Eugene O'Neill's play, *Dynamo*, it reflects the hypnotic power, the tortured poetry of the age of machines. With Hindemith's *Mathis der Maler* and Shostakovich's Fifth Symphony, this work stands as a major expression of our time. Others may read different ideas and emotions into what is, after all, an absolute piece of music, but no one could fail to be stirred by it. The audience cheered the conductor, the players and the composer, who vaulted to the stage with enviable agility from the audience, no steps being available.

Chief honors in the *Rosenkavalier* music went to Miss Troxell, who sang part of the Marschallin's monologue from Act I and joined her colleagues in the trio. Her pure, lovely voice and interpretative insight were a joy from beginning to end. Both Miss Fawcett and Miss Nadell sang effectively but captured only partially the magic of the final duet and the trio. Besides conducting this incomparable score excitingly, Mr. Bernstein danced several of the waltzes, no mean feat on the small podium. Once again, cheers were in order for a splendid evening of music. S.

Shostakovich Ninth Given New York Premiere

New York Philharmonic - Symphony, Artur Rodzinski, conducting; Leonard Rose, cellist, soloist. Carnegie Hall, Nov. 7, evening:

Overture and Scherzo from the
Music to A Midsummer Night's
Dream.....Mendelssohn
Symphony No. 9.....Shostakovich
(First time in New York)
Concerto for
Cello and Orchestra.....Saint-Saëns
Mr. Rose
Suite from the opera,
Hary Janos.....Kodaly

Interest at this concert focused upon Mr. Rodzinski's brilliant conducting and the equally brilliant playing of the orchestra rather than upon the first local performance of the new, controversial Shostakovich symphony as might have been expected.

Mr. Rodzinski, always at his best in witty, bright compositions in the contemporary idiom, quite out-did himself in the Kodaly and Shostakovich works. He brought a new trans-luence and delicacy to Mendelssohn's 'Dream' war-horse and restored the concerto to the intimacy and charm of a small frame-work which its structure demands but so seldom receives.

Much has been written pro and con of the new Shostakovich symphony but none of this appeared to interfere with the audience's whole-hearted enjoyment of the composer's waspish, satirical fun-making. They obviously found his pungent orchestration, care-free snatches of melody and ingenious rhythms much to their liking, as the applause attested.

Leonard Rose played with sensitivity and understanding, bringing a new bloom to the concerto which is so

often considered one of the drier, less interesting of Saint-Saëns' works. His tone was as lovely as any we have heard from a cello in many a day.

Mr. Kodaly appeared on the platform to share applause with Mr. Rodzinski and the orchestra at the conclusion of the memorable performance of his lusty Hary Janos music. M.

Sylvia Zarembo was the soloist on Nov. 9, playing Chopin's F minor Concerto. The performance not only confirmed the impression the comely pianist created at her recital last season but in some ways intensified it. Miss Zarembo is one of the most sensitive and gifted young artists before the public today, and the F minor Concerto is definitely her affair. She has the technical resources needed, as well as the sensitiveness and delicate musical perceptions the lovely work exacts. Obviously, it was the *larghetto* which marked the high point of her interpretation. Here there was poetry of rare subtlety and tenderness, while her treatment of the dramatic episode midway in the movement fitted most admirably into the conception she published. In years to come Miss Zarembo will undoubtedly broaden her range of color and intensify the singing qualities of her cantabile. She has already acquired many of the deep secrets of a true Chopin legato. The two remaining movements proved to be in their particular way as gratifying. Miss Zarembo was recalled many times after the Concerto, which Mr. Rodzinski accompanied in sympathetic fashion.

The orchestral offerings were again the Overture and Scherzo from Mendelssohn *Midsummer Night's Dream* music, Shostakovich's Ninth Symphony and Kodaly's Hary Janos Suite. P.

On Sunday afternoon the Saturday program was repeated, except that Lalo's Overture to *Le Roi d'Ys* replaced the Mendelssohn music.

Lywen Is Soloist With City Symphony

New York City Symphony. Leonard Bernstein, conductor. Werner Lywen, violinist, soloist. City Center, Nov. 11, evening:

Three Fantasias for strings.....Purcell
Overture, Portsmouth Point.....Walton
Violin Concerto No. 1, Op. 15.....Britten
Mr. Lywen
Enigma Variations.....Elgar

Werner Lywen, who is concertmaster of the New York City Symphony and who has been a tower of strength in its performances, played the Benjamin Britten concerto brilliantly. It is a curious work, fantastic and capricious one moment, and deadly in earnest the next. Above all, it calls for an expert colorist and a musician of the finest taste. These qualities were always present in Mr. Lywen's performance. Furthermore, he maintained the nervous tension of the music, in which the soloist is called upon almost constantly for bravura chatter or poignant song.

Rhythmically, the Walton Overture was delightful, but the orchestra played so coarsely and with such brutal attacks that the wit of the piece was lost. Far more sensitive was the playing of the Purcell Fantasias, incomparable music, which one would like to hear

again and often. The Elgar Variations have aged amazingly in the half century since they were written, but Mr. Bernstein conducted them so affectionately that they seemed less stuffy than usual. S.

Bostonians Open New York Season

Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, Nov. 13, evening:

Symphony in A (Italian).....Mendelssohn
La Mer.....Debussy
Symphony in F Minor.....Tchaikovsky

This was an evening of superlative playing exercised on three all-too-well known masterpieces, each commonly a vehicle for the virtuosity of Mr. Koussevitzky's ensemble. From Mendelssohn's verdant pages, through the shimmer and shine of Debussy's wind, sun and waves, to the lashing dramatics of Tchaikovsky, the famous orchestra was in proper mood and played with heartwarming beauty and clarity. Q.

Elman Plays Beethoven With Rodzinski

New York Philharmonic-Symphony, Artur Rodzinski, conductor. Soloist, Mischa Elman, violinist. Carnegie Hall, Nov. 14, evening:

Capricorn Concerto.....Barber
John Wummer, flute; Harold Gombert, oboe; William Vacchiano, trumpet (First time by the society)
Symphony in C, No. 2.....Schumann
Concerto in D.....Beethoven
Mr. Elman

Upon Mr. Elman's fleet fingers rested the responsibility for the greatest musical pleasure of this occasion. The violinist has seldom played more beautifully. Penetrating musicianship and exquisite taste made even the most commonplace measures of the concerto sound fresh and, more remarkably, rare and inspired. Particularly true was this in the initial statement of the third movement, where Mr. Elman's phrasing and inflection gave true distinction to the vulgar little tune. In a performance marked by brilliance without show (even in the two cadenzas virtuosity was the servant of music), the slow movement was notable for tenderness of feeling and a rapturous mood which never descended into sentimentality. It was a memorable re-creation.

Mr. Barber's piece was well placed in relation to the other music—it would have sounded shallow and arid after Schumann or Beethoven. But in its lead-off spot, smartly performed, it showed qualities of workmanship and a certain brightness of orchestral coloring which had its appeal to reason if not to emotion. The Schumann, with its first and last movements so heavy with forecasts of Brahms, had a vigorous handling. Q.

On the afternoon of Nov. 17 Mr. Elman again played the Concerto in a program of all-Beethoven works which included a brilliant reading of the First Symphony, the Turkish March from *The Ruins of Athens* and the third *Leonore* Overture. L.

Boston Symphony Plays Extra Concert

Boston Symphony. Serge Koussevitzky, conducting. Hunter College, Nov. 14, evening:

Overture to Oberon.....Weber
Pavane pour une Infante defunte.....Ravel
Till Eulenspiegel.....Richard Strauss
Symphony No. 1.....Brahms

Some 2,000 faithful followers of Mr. Koussevitzky and the Boston Orchestra who had been unable to secure tickets for the regular Carnegie Hall series turned out in a body at this concert which was given especially for them. As was to be expected, it was an evening of superb music-making which bore the unmistakable trademark of the Boston group's shimmering, lustrous tone. The famous strings were beautifully displayed in the Weber and Ravel items. Till Eulenspiegel suffered, however, from an insufficiency of contrast and brilliance. M.

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Soprano Signed By Impresario

Fiorenza Quartararo, lyric soprano, who made her debut last year at the Metropolitan Opera, has been added to impresario S. Hurok's roster.

Miss Quartararo appeared last



Fiorenza Quartararo

February as Micaela in Carmen. Later, she appeared under Bruno Walter as Pamina in the Magic Flute. A winner of the Caruso Award to encourage young artists, the San Francisco-born soprano first won recognition when she substituted at the last moment for Helen Traubel at a Hollywood Bowl performance.

In announcing Miss Quartararo's engagement, Mr. Hurok said a transcontinental concert tour is planned for the young soprano, in addition to her Metropolitan appearances.

Town Hall Endowment Award Suspended

The Town Hall Endowment Series Award, last made in 1943 to Emanuel Vardi, violist, and Roland Gundry, violinist, has been suspended, according to Kenneth Klein, concert director of Town Hall.

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Date Book

The American String Quartet opened its season in Lancaster, Penna., on Oct. 10, and appeared in Pottstown the following evening. In the latter town over 100 members of the audience came backstage after the concert to inspect the rare instruments employed by the ensemble. . . . **Andzia Kuzak**, soprano, who appeared in Boheme and Traviata on the WGN Theatre of the Air during October and November, is scheduled for five roles for next season with the Chicago Civic Opera. On Nov. 10, in Detroit, Miss Kuzak took a leading role in Verbun Nobile, a Polish opera.

Muriel Kerr, pianist, was four times soloist with the Chicago Symphony during the week of Nov. 11. She played a Liszt Concerto and Rachmaninoff's in C Minor. Following her Chicago engagement, Miss Kerr went to Tucson for a recital on Nov. 21. . . . The Chancel Play of the Nativity will be presented for the third time this Christmas season in New York's Church of St. Paul and St. Andrew, on Dec. 15, 18 and 22. Special music has been arranged by **Everett Tutchings**, organist and choirmaster of the church and the production is designed and directed by **Patricia MacDonald Tutchings**.

The American-Japanese soprano, **Tomiko Kanazawa**, opened her season in Scranton on Oct. 1, singing the title role in Madama Butterfly with the Scranton Opera Guild. . . . **Annunciata Garrotto**, soprano, and **Lawrence Power**, tenor, who are presenting scenes from opera in costume, opened their season with two performances at the Bob Jones College on Oct. 14 and 15. . . . **Astrid Varnay** opened the opera season in Rio as Isolde, in San Francisco as Elsa, and in Sacramento as Elsa. In addition she sang in Portland and Seattle with the San Francisco Opera Company. Interrupting her West coast stay to fly east, she sang a Wagner program at the Worcester Festival under **Eugene Ormandy**. She returned to Los Angeles to sing Elsa again in Lohengrin.

Vivian Della Chiesa, soprano, sang at Hofstra College, Hempstead, L. I., on Oct. 7; in the Atlantic City Auditorium on Oct. 9; in Portsmouth, Ohio, on Oct. 16; a nationwide broadcast from Toronto on Oct. 28; Tosca with the Pittsburgh Opera Company on Nov. 1; in Richmond, Ind., Nov. 6. The soprano's future dates include: Rhode Island State College on Nov. 12; Washington, Penna., Nov. 26; Don Pasquale with the Verdi Opera Company in Rochester on Nov. 27; soloist with the Oklahoma City Symphony on Dec. 1; Kansas City on Dec. 2; Galveston, Tex., on Dec. 5, and with the Toronto Symphony on Dec. 13. **Muriel Rahn** begins an extended tour on Nov. 14 which will take her to Columbia, S. C.; Fort Worth, Houston, Corpus Christi and San Antonio, Tex.; Oklahoma City; Cincinnati and Dayton, Ohio; St. Louis, Kansas City and Topeka, Kans., and Los Angeles, Calif. On Easter Sunday Miss Rahn appears in New York's Town Hall and in the Philadelphia Academy of Music on April 11.

Musicians' Club Meets

The first event of the current season of the Musicians' Club, Frank La Forge, President, was held at the Henry Hudson hotel on Nov. 12. It was attended by many members and guests. The dinner was followed by a recital in which Emma Otero, soprano and Thomas Hayward, tenor, were

heard in an interesting program of works by Puccini, Verdi, Bizet, Guetary, Panella, Obrados, Chapi, La Forge and Morgan. Mr. La Forge was at the piano.



A. Laviosa

Alec Templeton

Templeton Joins Davidson Management

James A. Davidson Management, Inc., will assume the concert management of Alec Templeton, world famous pianist, composer and radio personality, effective at the close of the current season. Mr. Davidson is planning to concentrate Mr. Templeton's concert bookings into a 12-week period to allow the pianist time for his other artistic activities, including theatre, radio and moving pictures.

The artist is now working on a format for a new program which will incorporate the various facets of his art and will feature the improvisations, musical portraits and musical satires which are so much a part of the Templeton legend.

Tosca Presented By Pittsburgh Opera

PITTSBURGH. — The Pittsburgh Opera Company under the musical direction of Richard Karp opened its season on Nov. 9 with a performance of Tosca. Vivian Della Chiesa, Frederick Jagel and Carlos Alexander had the leading parts.

Further operas to be performed include Fidelio on Dec. 7 with Regina Resnik, Paula Lenchner, Eric Rowton, Carlos Alexander, James Pease and Laszlo Chabay. The Bartered Bride will be presented on Feb. 8 with the entire Ensemble of the New York City Center Opera Company, and the Barber of Seville is scheduled for March 22 with Salvatore Baccaloni, Mary Martha Briney, Robert Shilton, Franco Perulli and Carlos Alexander. On April 19 the Magic Flute with Mary Martha Briney, Irwin Dillon, Hugh Thompson, Francis Watkins, Carlos Alexander and Lillian Raymond will be given.

Federations Aids Fourth European Orchestra

At the instigation of Erich Leinsdorf, one of the artist members of the National Federation of Music Clubs, the Federation recently shipped a complete set of strings to the Netherlands State Symphony. The need of the orchestra was impressed upon the conductor during his recent European tour and he reported the situation to the Federation, collected the parts and organized them for shipment. The Federation previously equipped the string section of the Bulgarian State Symphony, supplied a full set of parts for the Athens Symphony and a solo flute for the Vienna Philharmonic as part of its program of international music relations. Mme. Olga Samaroff-Stokowski recently became co-chairman, with Charles Cook, of this committee.

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Falla, Noted Spanish Composer, Dies

BUENOS AIRES.—Manuel de Falla y Matheu, one of Spain's prominent contemporary composers, died on Nov. 14 at Alta Grazia in the Province of Cordova where he had lived since leaving Spain in 1941. He was 70 years old.

Falla was a native of Cadiz being born there on Nov. 23, 1876. His father was of Valencian origin and his mother a Catalan. It was from the latter he had his first instruction on the piano and with her he played at the age of 11 a piano duet arrangement of Haydn's Seven Last Words composed originally for a church in Cadiz and given there annually on Good Friday.

From two local musicians he learned the rudiments of harmony and at the age of 17, heard his first symphony concert. He thereupon decided that music was his vocation. He became enamored of Wagner's music and analyzed all his scores with care. He took piano lessons from a virtuoso named Tragó in Madrid, but as it was as a composer he wished to make a career he was anxious to go to Paris. Lacking funds for this, he turned to composing *sarsuelas*, a characteristic form of comic Spanish musical piece and the only one having any chance of success in the country at the time.

His first essay in this form, *The Loves of Inés* produced in 1902, was a complete failure and the second one was never produced at all. He went, however, to Felipe Pedrell who had labored for many years for a renaissance of Spanish music, and studied composition with him for three years. In 1904, the Academy of Fine Arts in Madrid announced a prize for the best lyric drama by a Spanish composer and this Falla won with his two-act work, *La Vida Breve*. The prize, however, did not bear the honor of a performance and the opera was not seen on the stage until 1913, and then not in Spain but in Nice. It was given at the Metropolitan Opera house on March 7, 1926, with Lucrezia Bori and Armand Tokatyan in the leading roles.

At the same time, urged by Tragó, he tried for the Ortiz y Cusso prize open to all Spanish pianists, and to his great surprise, won it. This was in 1905, and for two years he taught piano in Madrid and two years later, went to Paris for a seven days' stay and remained there seven years.

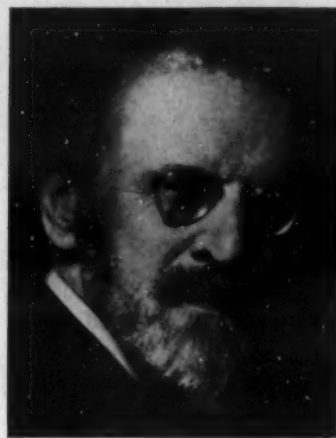


Manuel de Falla

In spite of having to live with extreme economy, Falla made the acquaintance of the important composers, Debussy, Dukas and Ravel. Through the influence of Debussy he worked on his *Noches en los Jardines de España* for piano and orchestra which he had begun in 1909. In 1911, he played his *Four Spanish Pieces* in London. After the success of *La Vida Breve* in Nice, it was given with equal success at the Paris Opéra-Comique on Dec. 30, 1913. He returned to Madrid in 1914, and produced the opera there and shortly after, his ballet-pantomime, *El Amor Brujo*. His *Noches en los Jardines de España* was completed in 1916, and immediately placed him as Spain's most important contemporary composer. In 1919, his ballet, *El Sombrero de Tres Picos*, a new version of an earlier work, was produced by Diaghileff in London. The same year he composed the *Fantasia Baetica* for piano and began work on *El Retablo de Maese Pedro* based on an episode from *Don Quixote* and designed for performance by puppets. In 1921, he again appeared as piano soloist in London in the first performance there of his *Noches* and then made his home in Granada where he remained until his move to the Argentine. In 1922, he organized a festival in Granada and the following year began a concerto for harpsichord, completed three years later. About the latter year he began the composition of a large work, *Atlántida*, on an epic by the Catalan poet Verdaguier.

Falla remained in Granada from 1922, with occasional visits to other parts of Europe, and even the civil war in 1936, failed to dislodge him. In 1938, he was created president of the Institute of Spain by Franco but ill health prevented his going to Burgos to receive the honor which was therefore conferred upon him at his home.

Obituary



Sigismond Stojowski

Sigismond Stojowski, pianist and teacher and head of the piano department of the Institute of Musical Art from its founding in 1904, until 1912, died at his home in New York on Nov. 5, after a long illness. He was 76 years old.

Mr. Stojowski was born in Strzelce, Poland, on May 14, 1870. After study under Zelensky in Cracow, he went to Paris in 1890, where his teachers were Delibes, Dubois and Diémer at the Conservatoire. At the same time he attended the Sorbonne where he graduated with honors and also won first prizes at the Conservatoire in both piano and composition. He later studied under Paderewski who thought highly of his ability.

His first concert given in Paris with the Colonne orchestra was entirely of his own compositions after which he toured Continental capitals and also appeared in London. Following his first visit to the United States he spent much time here and settled finally in New York in 1912. He became an American citizen in 1939.

Mr. Stojowski's compositions have been widely heard in this country, being on the programs of leading orchestras as well as individual soloists. They include among other things, two piano concertos, works in the same form for a violin and for cello as well as choral works, songs and piano pieces.

Following the first World War he was given the Distinguished Service Medal by the American Government for his welfare work. In 1918, he married the Peruvian pianist, Louisa Morales Macedo who survives him, as well as do three sons. The eldest, Alfred, a physician is now in service with the Army Medical Corps. Ignatius, the youngest is a godson of Paderewski.

Bartlett Arkell

Bartlett Arkell, who last January made a gift of \$13,000 to the New York Philharmonic-Symphony Society died in October at his summer home in Manchester, Vt. He was 84 years old. Mr. Arkell's gift is the nucleus of the Student Ticket Endowment Fund. He was born in Canojoh-

St. Louis Host To Guest Pianists

J. M. Sanroma and Eugene List Perform Under Golschmann

ST. LOUIS.—The program of the second pair of subscription concerts by the St. Louis Symphony on Oct. 25 and 26 was light in texture, but its diversification served as a medium to show further the facility and unity of the various choirs. In memory of Avis Blewitt, a staunch patron of music, Vladimir Golschmann opened the concerts with Bach's *Air for G String*. This was followed by a fluent reading of Lalo's *Overture to Le Roi d'Ys*. Stravinsky's *Appollon Musagete* was then given a first local hearing, but it did not excite much interest. Mr. Golschmann was at his best with Ravel's *Alborada del Gracioso*. J. M. Sanroma played Grieg's *Concerto in A Minor* and the piano part in Gershwin's *Rhapsody in Blue*. He was well received, especially on Saturday night when a near-capacity audience was in attendance.

All-Russian Program

An all-Russian program on Nov. 1 and 2 was distinctive in its appeal and auspicious in that it provided our first hearing of Prokofieff's *Fifth Symphony*. The performance showed thorough and informed preparation and its reception clearly indicated that the work will take its place in the list of major works by contemporary composers to be regularly performed. The *Prelude to Act 3* of Moussorgsky's *Khovantchina* was the curtain-raiser. The soloist was Eugene List, pianist, playing Rachmaninoff's *Concerto No. 2 in C Minor*. He was warmly received and insistent encores were given at each performance.

H. W. COST

arie, N. Y., and was one of the founders and the president of the Beechnut Packing Company. His wife, the former Louise Ryals of Savannah is the chairman of the Philharmonic-Symphony's Committee for Promoting Music in Public School and Colleges.

Fred Markush

Fred Markush, Hungarian composer and general manager of the Hungarian Society of Authors, Composers and Publishers, died on Oct. 31, while on a visit at the home of his friend, Lajos Kormendi in New York. He was 63 years old and had recently come to this country to attend a congress of the societies held in Washington. He was the composer of 33 operettas besides music for a number of films and semi-popular songs. He had been in poor health since his release from a concentration camp at the close of the war. His wife and a daughter who make their home in Budapest survive him.

Paul Lemay's Remains Found in Belgium

Word has been received in New York of the finding in a cemetery in Belgium of the remains of Paul Lemay, former conductor of the Duluth Symphony. He served in the British air forces during World War I. He was commissioned a captain in the late war in the Ninth Airforce Troops Carrier Wing and was promoted to be a major and later a lieutenant colonel which was his rank at the time of his death. He was reported missing during the last months of the war. Colonel Lemay founded the Duluth Symphony and conducted it for 10 years before enlisting in the American Air Forces.

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City Center Gives Eugen Onegin

The City Center Opera Company added Tchaikovsky's *Eugen Onegin* to its repertory on Nov. 14. A huge audience acclaimed the presentation, sometimes applauding with irritating pertinacity at the wrong moment. The work was sung in Russian by a predominantly American cast. The labor involved in acquiring the text by phonetic means must have been heart-breaking and the singers deserve warm admiration for the results they accomplished. The present listener, whose knowledge of Russian is limited to the words for "yes" and "no" has, of course, no right to an opinion as to the linguistic accuracy or polish achieved. Being an intransigent foe of all operatic translations, however, he was profoundly gratified by even the Russian dispensed on this occasion.

Eugen Onegin is given with best effect in a theatre where intimate values can exercise their spell. It is less an opera of strong dramatic device and solid structure than a series of "lyric scenes," as Tchaikovsky himself called it. To the extent that the City Center production emphasized this aspect of the work's character it was a very creditable achievement. Scenically it was unpretentious, though the ballroom and the palace scenes with their dances and general animation, proved to be, if not resplendent, at least gaily spirited on a modest scale.

One had the impression that Tchaikovsky's sugared score would have sounded better had the strings been more numerous and richer in the body of tone they produced; also if Laszlo Halasz, who conducted, had taken some less precipitate tempos. Among the singers the Bulgarian, Ivan Petroff, was outstanding. If his *Onegin* was rather unbending he undoubtedly captured some of the bored, cynical, world-weary traits of Pushkin's pessimist and comforted himself with distinction. Vocally he was in the main admirable. Brenda Miller has the youth, comeliness and charm for Tati-



Fred Fehl
Lanski (William Horne), introduces his friend, Onegin (Ivan Petroff) to his sweetheart's sister, Tatiana (Brenda Miller) in the Tchaikovsky opera

ana, in spite of which her performance, vocally and dramatically, seemed rather wan, especially in the passion of the letter scene. William Horn sang Lenski's music competently, acted with youthful fervor and won some of the loudest applause of the evening for his aria in the duel episode. Gean Greenwell's delivery of Gremin's air and Nathaniel Sprinzena's fussy, old-world gallantry in the French couplets of Triquet counted among the better features of the performance. Lydia Edwards, as Larina, Margery Mayer, as Olga and Mary Krete, as Filipjevna, fitted becomingly in the ensemble.

At the second performance on Nov. 17, Georges Dubrovsky sang the part of Gremin with authority and distinctive stage presence.

Harrison Kerr to Direct Government Programs Abroad

The American Music Center has granted a leave of absence to its Executive Secretary, Harrison Kerr,

in order that he may undertake the direction of the musical program of OMGUS in the occupied areas. Mr. Kerr will be the Chief of the Music Unit of the Civilian Affairs Division of the United States Army's Reorientation Branch, and in that capacity, will be concerned with the musical activities sponsored by the American Military Government in the areas we occupy in Germany, Austria, Japan and Korea.

During Mr. Kerr's absence Mr. Godfrey Turner will be acting Secretary of the American Music Center.

Schuman and Copland Join Naumburg Board

At the recent annual meeting of the board of directors of the Walter W. Naumburg Foundation, William Schuman and Aaron Copland were added to the board. The present board consists of Walter W. Naumburg, president; Ernest Hutcheson, vice-president; Mrs. Walter Naumburg, secretary and treasurer, and as

directors, Mr. Copland, Mr. Schuman, Daniel Gregory Mason, Louis Persinger, Roy Dickinson Welch and Willem Willeke.

Hold Reception for Mrs. Gannett in Newark

NEWARK, N. J.—A reception in honor of Mrs. Guy Patterson Gannett, national president of the National Federation of Music Clubs was held at the Hotel Essex, here, on Nov. 13 by the Liberty District which includes clubs in New York, New Jersey and Pennsylvania. The reception began at 12:30 followed by a luncheon and in turn by addresses and a musical program.

The musical program was opened by Dvora Nadworney, a National Artist winner of the federation of some years ago. Other musical numbers were presented by Robert Menga, violinist, winner of the Edgar Stillman Kelley Scholarship last spring; Paula Lenchner, mezzo-soprano, National winner in the 1946 young artists competition; Louis Kaplan, pianist; James W. Davis, trumpeter, and the Irvington High School Girls Vocal Ensemble.

Addresses were made by Mrs. Gannett, Mrs. Arthur Hafela, Mrs. Parker O. Griffith and Mrs. Royden J. Keith. Life memberships in the federation were presented to Mrs. Hafela, Mrs. Lewis J. Howell and Charles Wakefield Cadman. Guests of honor from various parts of the country were present. There was also an Interlude by Pegeen and Ed Fitzgerald.

Songs by Frances Williams Heard at National Meeting

At a recent musicale of the National Association for American Composers and Conductors, at the Hadley Studio in New York, Cleo-Fry, mezzo-soprano, sang six songs by Frances Williams with the composer at the piano. They were *Chartless*; *The Net*; *Two Buds there Are in My Garden*; *The Arrow and the Song*; *I Shall Not Live in Vain*; and *Joy*.

Metropolitan Opera

(Continued from page 5)

pearance in the house in the brief measures sung by the Herald.

Torsten Ralf repeated his excellent *Otello* which was fine vocally and had histrionic restraint. Leonard Warren sang *Iago's* music with fine tone and with authority. The Canikin Clink was especially well done, also the passage about Cassio's dream. As the insipid *Desdemona*, Stella Roman sang very beautifully throughout the evening and though she over-dramatized the Willow Song in the final act, the subsequent *Ave Maria* was exquisitely done especially the cruelly difficult final phrase.

Martha Lipton, somewhat repressed in the early scenes, did her bits in the final scene most convincingly. The remainder of the cast included Alessio De Paolis as Cassio, Anthony Marlowe as Roderigo, Nicola Moscona as Lodovico and William Hargrave as Montano.

Although some of Mr. Busch's tempos were slightly faster than one has been accustomed to, he used the orchestra expressively and kept it and the singers together. The chorus, as usual, sang splendidly.

Two Debuts in Faust, Nov. 16

Several hundred United Nations delegates heard a fairly well united and all too peaceful performance of *Faust* on the evening of Nov. 16. The unity came from a cast all about equal in merit and the peace from a certain limpness on the part of the orchestra under Louis Fourestier. All the singers were conditioned by this lack of vitality in the pit, so that their best qualities were perhaps not sharply enough underlined. Certainly Renée Mazella, who made her debut as Marguerite, seemed somewhat undramatic and subdued in both voice and action. Pretty to look at and graceful enough in form, she sang with a light clear voice which had its greatest appeal in the middle and lower registers. Perhaps her interpretations will be more pointed at further performances.

The other debutant, Claramae Turner, made an immediate hit with a contralto voice of great possibilities—Marthe does not offer much in the way of vocalism—a stage poise and sense of humorous characterization. Another good bit was the Siebel, a soprano for a change, in the person of Maxine Stellman. She behaved a little coyly, but sang very well indeed. Ezio Pinza got off to a rather slow vocal start but warmed to his usual brilliance and depth of tone before the end. His *Mephistopheles* is a crafty, blasé gentleman rather than a baleful one. Raoul Jobin as *Faust* was not at the peak of his vocal powers, yet sang lyrically for the most part. Martial Singher was at all times the artist, and delivered *Valentin's* set pieces musically as well as dying most gracefully.

A Contribution to Australian Music Lore

(Continued from page 17)

left an indelible mark on musical Melbourne.

Leon Caron, a graduate of the Paris Conservatorium, musical director, composer and violinist, came to Australia with the first Royal Italian Opera Company. As a violin virtuoso he played between the acts and subsequently took over the baton from Alberto Zelman Sen.

At the opening of the Melbourne International Exhibition in 1880 Caron conducted his own prize cantata *Victoria*, with a chorus of 1200 and an orchestra of 120 instrumentalists. He was also appointed musical director and chairman of the musical committee for the run of the exhibition. In Sydney when musical director at the old Criterion Theatre, Caron inaugurated Sunday afternoon concerts which ran for two years, during which time he presented the finest in musical and vocal talent procurable. His string quartet included Camilla Urso, the world famous French violinist, and Frances Saville, later to become known as an international operatic star.

As musical director of Mr. J. C. Williamson's Royal Comic Opera Company, Caron was instru-

mental in popularizing the ballet by composing the music for and interpolating the ballet into practically every production. The musical critics of the day were greatly impressed by his original music in *Djin Djin* and *Matsa*, the first two Australian extravaganzas to be presented.

In her passing reference to Gilbert and Sullivan, Isabelle Moresby fails to mention that the initial presentations were under the baton of Alfred Cellier, the original G. and S. conductor from London Savoy Theatre. When Cellier returned to England Caron took over and set the standards and tempi for the G. and S. operas for 20 years prior to his death in 1905.

In 1901 the First Federal Parliament was opened at the Melbourne Exhibition Building by the Duke of Cornwall and York—later King George V. The authorities in the establishment of the Commonwealth of Australia are to be commended because this great historical occasion was inaugurated with music. Leon Caron opened the ceremony with full orchestra and chorus. In association with Slapoffski he conducted the concerts which followed, featuring outstanding singers.

No article could adequately cover the subject without reference to the splendid contribution to the musical arts by the very important Ballarat South Street Competitions and lesser known Australian eisteddfods. These have served to bring to public notice such artists as Peter Dawson, Evelyn Scotney, John Brownlee, Percy Code, a cornetist who later became soloist with Sousa's Band and many others.

The musical culture of Australia was formulated by artists who arrived from all parts of the world during the heyday of the boom in gold mining—what might be termed the golden years of the Australian theatre. They came as vocalists and musicians and many of them remained in the country. To these pioneers a greater tribute should be paid than to those who followed in their footsteps.

Yours sincerely,
M. P. GREENWOOD-ADAMS,
Flushing, New York.

Milstein Lauded In San Francisco

Strauss Festival, Youth Concerts and Debut Listed

SAN FRANCISCO.—Following closely upon the heels of the departing San Francisco Opera Company singers came the singing Don Cossacks under the direction of Serge Jaroff, and two nights later, Nov. 2, the Allen Series opened with a recital by Nathan Milstein—his first recital in this city.

The violinist was at his best in an unaccompanied Bach Gavotte and in Beethoven's Spring Sonata for which he had artistic cooperation from Max Laner at the piano. His tour de force from the standpoint of technical virtuosity was his own Paganiniana, variations in which he demonstrated complete command of bow and strings.

A Strauss Festival, conducted by Oscar Strauss, has been presented in the Opera House by the Opera Association. However, the music of Johann, Johann, Jr., and Joseph Strauss plus some by Oscar and Erwin Strauss made gay and entertaining musical fare and the singing of Carolyn Long, one of the soprano soloists, was fully worthy of the Opera House setting. Barbara Moser, soprano, Howard Van Den Burg, baritone, and Erwin Strauss, pianist, were the other soloists.

An impressive local debut has been made by Max Hughes, pianist, in the Lucien Labaudt Art Gallery. Appropriate to the setting was the novel group of Six Surrealist Afterludes by Harold Triggs. Mr. Hughes also demonstrated his fine pianistic and musical gifts in cleancut playing of Haydn, Beethoven, Schumann, Arensky, Respighi, Debussy and Wilmer Elton compositions.

First presentation by the Gainsborough Foundation of young artists



MARK OPENING OF NEW SERIES

At a party at the home of Senator Gershaw in Medicine Hat, Alberta, Nan Merriman, mezzo-soprano, and Fred M. Gee, celebrate the inauguration of the new Celebrity Concert Series of which Mr. Gee is director

it is endeavoring to aid, brought David Ulric, baritone, and Gloria Greene, pianist, to the stage of the Marines Memorial Theater. Mr. Ulric revealed a smoothly projected lyric baritone and a dramatic temperament.

First of three concerts intended for junior audiences was presented by Musical Artists of America in the Marines' Memorial Theatre, featuring Latin America music. Lucila Montoya, soprano, Solana, a dancer, and Douglas Thompson, pianist, gave the program with Bill Baldwin as master of ceremonies. The idea of the series was better than the initial presentation—but through experience and

enterprise, the project may yet become a valuable one and challenge the interest of the young auditors for whom it was intended.

MARJORY M. FISHER

Ft. Worth Hears Dallas Orchestra

Segal Appears with Symphony— Mischa Elman Inaugurates Re- cital Season

FT. WORTH, TEX.—The first major orchestral concert presented in Fort Worth this season was given by the Dallas Symphony under Antal Dorati, on Nov. 11. Bernardo Segal, pianist, was soloist, playing Beethoven's Fourth Concerto. This was the first of four appearances which the Dallas Symphony will make in Fort Worth this winter. The first soloist of the season here was Mischa Elman, who was presented on Amusement Enterprises by R. G. McElyea and Charles B. Meade on Oct. 2. Mr. Elman displayed the flawless technique and purity of tone for which he has long been noted. Wolfgang Rose was at the piano.

A new-comer here in the field of concert management is Tom M. Johnson, a former band director at Southern Methodist University and faculty member at Southwestern University who presented Maryla Jonas, the Polish pianist, on Nov. 18.

The local Civic Music Association opened its 16th season on Oct. 30. William Kapell, who was scheduled to appear, became ill in Chicago, and Jaques Abram, a native Texan substituted. He gave such an excellent concert that few people in the audience realized that he had been given only a few hours' notice.

Marcel Dupre, organist at St. Sulpice, Paris, gave a concert at the First Methodist Church on Nov. 6 under the auspices of the local chapter of the American Guild of Organists.

The Pro Arte String Quartet gave the first of five chamber music concerts on Nov. 8. The assisting artists were George Anson, pianist, and E. A. Scarborough, tenor. The members of the Quartet are Marius Thor, E. Clyde Whitlock, George Orum and S. P. Ziegler.

DOROTHY NELL WHALEY

Mexico Symphony on Tour

MEXICO CITY.—Having completed its 17-week series at the Palace of

Fine Arts, the Symphony Orchestra of Mexico, under the direction of Carlos Chavez, is now on a concert tour of Mexico. The orchestra will be heard in 11 cities, many of which have never heard symphony concerts before. A special train of five pullman cars and baggage cars carry the entourage.

San Antonio Groups Embark on Season

SAN ANTONIO, TEX.—A sold out house marked the opening of the 24th season of the Tuesday Musical Club's Artist Series, Oct. 29, at San Pedro Playhouse, presenting Robert Hall Collins, baritone. An excellent voice and engaging stage presence assured this artist a warm reception.

The San Antonio Chamber Music Society opened its 4th season Oct. 20, presenting the Budapest String Quartet at San Pedro Playhouse. Beethoven's G major Quartet, Brahms' A Minor Op. 51, and Debussy's G Minor, Op. 10 were given memorable renditions.

The Friends of Music season was opened on Oct. 20, at the Municipal Auditorium with a Strauss Festival program. The Icelandic Singers followed, Oct. 24. The chorus of 36 singers was conducted by Sigurdur Thordarson. Fritz Weissshofel was the accompanist. Stefan Islandi, and Gundunmur Jonsson, baritone, were soloists.

Concluding a tour in the middle west, Ejnar Krantz, pianist, appeared in concert, Oct. 25, at the Municipal Auditorium. The audience was enraptured. G. T.

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GIANNINI DISCUSSES LIEDER SINGING

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By DUSOLINA GIANNINI
As Told to Herbert F. Peyser

MY first experience of German Lieder came when I was about 15 and a pupil of Marcella Sembrich. The great singer was spending the summer at her home in Lake Placid and on one occasion gave a dinner for the Flonzaley Quartet. She invited me to come and help prepare spaghetti. In high spirits she went to the piano late that evening and sang Schubert, Schumann and Brahms. The songs were unfamiliar to me but they exercised upon my inmost feelings an effect I shall never forget. I left the room, went to the remotest corner of the garden and gave way to such an access of tears and sobbings that my mother, my sister and even Mme. Sembrich herself could not understand what had happened to me. It was some time before I gained control of myself, but from that evening these songs had forever taken possession of my spirit.

Mme. Sembrich soon gave me a Brahms song to study. I think it was the *Klage des Mädchens*. I spared neither time nor effort working on it—and this labor meant to me vastly more than simply committing it to memory, settling the questions of phrasing and similar matters. I remember staying up a whole night to make an English translation—word for word, with the help of a dictionary. Not that I wanted a translation to sing! But the version given in my edition not only departed from the poem Brahms had set; it quite failed to supply subtleties and shades of meaning I felt in the song and sensed that I must completely grasp if I were to capture the right lyric mood and to communicate it in my singing. Still, this matter of understanding the deepest implications of the words which inspired Brahms in precisely the manner they did is only one aspect of the whole interpretative process, which involves so many inponderables.

Enormous Demands of Style

It is because so many elements, such spiritual overtones, such a wealth of controlled emotional capacity, such psychological instinct and sensitive musicality enter into Lieder singing that I should never counsel young people to attempt it in their early years. So much study, so much life experience, so much spiritual predisposition, go into the well proportioned performance of Brahms' Wolf or Schumann that it is preposterous to use their songs as "exercises".

The Lied demands, in the highest degree a sense of balance, measure, artistic restraint. The emotional effects it calls into play are not to be projected by showy externalities. I cannot express the moods and feelings of a song by Hugo Wolf as I do those of Santuzza or even, for that matter, of Gluck. The interpreter of Wolf or of Brahms dare not wear his heart on his sleeve; these masters did not do so in their creations. Only by long, intelligent reflection enhanced by an enkindling love do these masterpieces yield up the measure of their secrets. They should be allowed to lie and develop in the spirit of the singer, tenderly cherished, the subject of meditation which, to be truly profitable, has to be protracted. Take a masterpiece like Brahms' *Die Kränze*, for instance. I have known and adored it for years. But only after nearly two decades' study did I permit myself to sing it publicly.

In the circle of my Italian and other friends



Dusolina Giannini

I had, in my youthful days, always been known as a "song singer", by which, however, these friends did not exactly mean Lieder singer. But when I began to know the literature of the German Lied, when I began to attempt Schumann and Brahms at home, my mother, my sister and others used to ask me in astonishment what had taken place within me and how it was that I brought to these lyrics certain qualities I gave to no other music. That is not to say I did not love everything I sang. But apparently the adoration I felt for these masters evoked a peculiar emotional and musical response stimulated by nothing else.

Elena Gerhardt was another who led me along the new path first opened to me by Sembrich; then there was Julia Culp. When I went to Europe I had the privilege of gaining for my Lieder singing the approval of an authority like Max Friedländer. Professor Friedländer, endorsing some feature or other of the manner in which I had delivered a certain Brahms Lied, flatteringly coupled my name with that of Alice Barbi, of whom, up to that time, I had not heard.

For those who may doubt the qualifications of vocalists of Latin birth or blood to do full justice to the style and spirit of the German Lied let me explain that Alice Barbi was an Italian singer but none the less the artist whom Brahms prized above all others as an interpreter of his songs. She was not, to be sure, an opera singer and obviously was proof against any temptation to treat Brahms from an inappropriate operatic angle. One of the considerations which contributed to the soundness of her artistry and taste was her cultured musicianship, obtained from her early training as a violinist. One can scarcely over-emphasize the significance of all-round musical training for the Lieder exponent.

There is nothing, also, that could replace the opportunities I have had to travel and to live where I was able to acquire an intimate familiarity with the sights and sounds among which the great Lied masters lived and wrote. There is hardly anything which can excel that sense of environment in creating the right cultural and spiritual background for the interpretation of Lieder. Think what it means to be able to speak to some of the very people who knew Wolf and Brahms and of the illuminating suggestions it is possible to obtain from such encounters and associations! I have again and again seen that very brook—the "Bächlein"—

Study and Experience

Needed Before Young Singer Tries Lieder

in Schubert and have heard the "Drossel"—the thrush—in Brahms. Never will such songs mean quite the same to those unable to evoke from actual recollection these and similar memories as to those who can.

It is an inestimable privilege for the aspiring student or the mature singer to be able to visit the places and to breathe the very air where the great masterpieces of the Lieder masters were conceived and created. There is almost nothing else which can furnish a stimulus of such psychological value. For my own part, I never quite understood the impact of Vienna and its life on Brahms so thoroughly as when I was there and experienced it myself.

Opera Singers Can Do Lieder

Given musical intelligence, taste and an instinct for refinement and style, there is no reason why an opera singer should not be a capable exponent of Lieder. Marcella Sembrich, for instance, a seasoned operatic artist, was none the less an exquisite interpreter of Brahms, Schumann and Schubert; and there have been numerous singing actors and actresses who have gained high distinction in the province of the art song. We see them on all sides and they include many of our best loved artists. With the proper approach and the right sense of values and perspectives, the vocalist working with the broad brush strokes of opera need not be automatically disqualified for the smaller scale of the Lied. Enthusiasm, imagination and, obviously, the proper vocal technique should help the student to map his course successfully in both spheres.

Profoundly as I revere Brahms, for example, thoroughly as I have studied and intensely as I have lived his Lieder I still find it possible to deliver the most popular Italian folksong with the sentiment, the abandon, the temperament it needs. It is not at all necessary that one style of song must inevitably prejudice, let alone negate, the other. In a way *O Sole Mio* is much easier to deliver than Brahms' *Die Kränze*; and certainly it does not have to mature in the artist's mind for so long. But ability to win ready applause with the one does not necessarily imply an incapacity to establish the right mood or to communicate the poetic essence of the other.

Duncanbury School Announces Plans

BOSTON.—The Duncanbury School of Arts has announced its plans for the coming season. Founded by Helen M. Canterbury and Evelyn Duncanson, the school, in its newly acquired home at 205 Commonwealth Avenue, begins classes this month.

In addition to the usual departments of instrumental and vocal music, the school has developed the Duncanbury Players, a theatre group under the direction of Jeanne Tufts, an Opera School, a youth orchestra under the direction of Ann Kullmer, and a Dance Department, headed by Jose Limon, Diana Rhodes and Doris Humphrey.

Mesdames Canterbury and Duncan have organized a series of benefit concerts for the coming season, commencing with Eugene Conley, tenor, and continuing with programs by the Longines Symphonette, Shura Cherkassky, Leonard Shure and Guiomar Novaes, pianists; Jacques Thibaud and Frank Zecchino, violinists; Zinka Milanov and Anne Brown, sopranos; Kurt Baum, tenor; the New York City Center Symphony Orchestra, Leonard Bernstein, conductor; Mata and Hari, dance humorists, and the Jose Limon Dance Trio.

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Music Schools and Teachers

Peabody Conservatory Awards Scholarships

BALTIMORE.—Following the annual competitive examinations eight scholarships have been awarded by the Peabody Conservatory, Reginald Stewart, director.

The Peabody Organ Scholarship No. 1, was awarded to W. Robert Morrison; the Tiffany Piano Scholarship No. 1, to Diane Gowman; the Peabody School Music Orchestral Scholarship, No. 1, to Norma Mac Donald; the Ackerman Voice Scholarship to Norris Brannstrom; the Peabody Double Bass Scholarship, No. 1, to Joseph Titelman. A one-year scholarship in opera was awarded to William Smiths, and one year awards in oboe and harp to Margaret R. Denton and Evelyn Seaman, respectively.

Elliot Carter has been added to the faculty. He will teach harmony and composition and will lecture on musical history.

Pupils of Harriet Barrows Fill Numerous Engagements

Voice pupils of Harriet Eudora Barrows in both Boston and New York have fulfilled a variety of engagements recently. John Herrick, baritone, sang two operas at the Hotel Pierre and appeared in The Creation at Bob Jones College in Tennessee, the Saint Matthew Passion in Philadelphia, Elijah in Schenectady, The Messiah in White Plains, and The Children's Crusade in Fort Wayne, Ind. Jane Pickens is now fulfilling a three weeks' engagement at the Hotel Copley-Plaza in Boston. Kathryn Hall Sibley has been engaged for a concert before the Winchester Music Club with a group of players from the Boston Symphony. Dorothy Hunniford, contralto, will sing her 40th engagement at the Gardner Museum, Boston, on Nov. 7. Bruce Foote, baritone, was engaged for a performance of La Bohème with the Chicago Theatre of the Air on Oct. 19. Dorothy Phillips, contralto, was soloist for the Monday Morning Club of Providence in October. Margery Anderson, Alice Louise Reger and Gwen LaKind, of The Song of Norway, are working with Miss Barrows in Boston during the engagement of the operetta there.

Becker Works Played

Musical monograms and a string quartet, compositions of Gustave L. Becker, were performed in recital in Steinway Hall on Oct. 14. The New Art Quartette, composed of Harold Kohon and Leon Rudin, violins; Charles Giskin, viola, and Mary Jane Thomas, cello, performed the chamber music. Mr. Becker at the piano played the musical monograms of such well-known musicians as Bruno Walter, Rudolph Ganz, Maggie Teyte and Robert Casadesu. These were written making use of Mr. Becker's new chromatic alphabet.

Mario Pupils Widely Heard

Audrey Bowman, soprano, formerly of the Metropolitan Opera, a pupil of Queena Mario, sailed for England late in October to fulfill an engagement of several months at Covent Garden, London. She will sing the leading roles in Il Travatore, Turandot, The Magic Flute, Purcell's The Faerie Queen and Britten's Peter Grimes. Other of Mme. Mario's pupils are filling important engagements. Annette Burford was billed for the title role in The Merry Widow in Youngstown, Ohio, on Nov. 19.

Andzia Kuzak sang Musetta over the Theater of the Air in Chicago on Oct. 26, and Violetta on Nov. 2. Dorothy Stahl has been engaged for The Messiah with the Worcester Oratorio Society on Dec. 2. Vivian Bauer is engaged to sing The Messiah on Dec. 3 and Dec. 8, at Knox College, Galesburg, Ill., and later at Dakota Wesleyan College, Mitchell, S. D. Frances Bible sang Suzuki with the Beaver Valley Civic Opera Society also the same role at Hunter College, to the Butterfly of Adrienne Auerwald and with John Hanks as Goro.

Additions Made to New England Faculty

BOSTON.—The New England Conservatory of Music, Harrison Keller, acting director, has added 12 new members to the faculty for the 80th season which has just begun. Miklos Schwalb and David Barnett have joined the piano faculty; Norma Jean Erdmann, soprano, will teach singing; Beverly H. Dailey and Chester Williams will teach solfeggio and George Faxon, organist of the Church of the Advent, has been added to the organ department. Jean E. Tufts will teach dramatics, Frances Warner Hersey, will be instructor in English, and Elaine F. Howard, psychology, sociology and study methods.

In the popular music school the additions are Leo Grimes and Saul Skersey in piano, and Ralph Fucillo, trumpet.

Texas University Adds to Faculty

AUSTIN, TEX.—Webster Aitken, pianist, has joined the faculty of the College of Fine Arts of the University of Texas as guest teacher of piano. He will open the fifth annual University Fine Arts Festival with a concert on Nov. 10.

James Levey, violinist, has also joined the faculty. Mr. Levey was a leader of the Hart House String Quartet from 1935 to 1946 and prior to that, first violin of the London String Quartet.

Central Michigan College Announces Concert Series

MOUNT PLEASANT, MICH.—Central Michigan College during the present season, will duplicate each of the concerts in its series to meet public demands. The course was opened by Tito Schipa, tenor, who appeared on Oct. 28 and 29. Other artists to appear later include Anne Brown, soprano; Erica Morini, violinist, and Shura Cherkassky, pianist. The season will close with a May Festival, plans for which have not yet been completed.

Quincy Porter Teaching At Yale Music School

NEW HAVEN, CONN.—President Charles Seymour of Yale University has announced the appointment of Quincy Porter, director of the New England Conservatory of Music, as professor of theory of music in the Yale School of Music. Mr. Porter, who recently assumed his new post, has served as director of the New England Conservatory since 1942.

Chicago Singing Teachers Hold First Meeting

CHICAGO.—The Chicago Singing Teachers Guild held its first meeting on Oct. 19, in the studio of Thomas N. MacBurney in the Fine Arts Building. The newly elected officers are William Phillips, president; Maurice G. Ivans, vice-president, and Fred Wise, secretary-treasurer.

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Leo Friedman

Ernesto Lecuona (left), noted Latin American composer, with Samuel E. Piza, Consul General of Costa Rica, at a cocktail party in his honor at Sherry's given by the Edward B. Marks Corporation and at which the composer introduced his musical score for the new film, *Carnival in Costa Rica*

Syracuse University Adds to Music Faculty

SYRACUSE, N. Y. — The school of music of Syracuse University has made important additions to its faculty for the coming season. Dean Lemuel Dillenbach has engaged Lionel Nowak, conductor and composer, as assistant director of the school. John Edmunds, composer and an authority on Elizabethan music will teach harmony and composition.

There will be a new leader of the university band in the person of Harwood Simmons who has filled a similar position at Columbia University for the past 16 years, and Ruth Ives will be instructor in singing and director of opera.

WNYC to Air Juilliard Concerts

A series of twenty weekly concerts, broadcast over WNYC at 8:30 p.m. from the Juilliard Concert Hall, began on Oct. 25. A cross-section of the musical activity of the entire school will be presented. The series will, therefore, include music in many categories: concerts by the orchestra under the direction of Thor Johnson and Edgar Schenkman; the chorus under Robert Shaw; the string quartet; performances of two opera productions under the direction of Edgar Schenkman; and chamber music concerts by ensembles of Juilliard student-artists and soloists.

Nies-Berger Resumes Church Work

Edouard Nies-Berger, organist, who had a large class of pupils at the summer school of the Peabody Conservatory in Baltimore, has resumed his work as organist and choirmaster of the Episcopal Church of the Messiah and the Incarnation, Brooklyn. He will give performances of several oratorios during the season. Mr. Nies-Berger will also accept a limited number of pupils in organ playing.

Winkfield Joins Faculty Of Lincoln University

CHICAGO.—Clyde Winkfield, pianist, winner of the Rosenwald Fellowship, has joined the faculty of the Lincoln University of Missouri state school for Negroes. Mr. Winkfield recently gave a concert in Kimball Hall.

Cohen Heads Opera Workshop

Frederic Cohen has been engaged to head the Extension Course Opera

Workshop of the Juilliard School of Music. This course will be open to vocal students not regularly enrolled at the school and will offer 30 weeks of operatic training.

Fiona McCleary Returns To New Rochelle

Fiona McCleary, teacher of piano at the College of New Rochelle returned recently from London and has resumed her classes. Miss McCleary is a former pupil of Dame Myra Hess.

Around the Studios

William Gephart, baritone, and Carol Brice, contralto, both pupils of Francis Rogers, gave recitals in the Town Hall during the early part of November. Nellie May Gunn, also a pupil of Mr. Rogers, has opened a studio in New Orleans. . . .

Mana Zucca, composer, was the guest of honor at a student recital in the studio of Millicent Frances Kleckner, teacher of singing, on the afternoon of Oct. 27. The program consisted entirely of songs by Mme. Zucca and concluded with a quartet arrangement of *The Golden Rule*. . . .

Mimi Benzell, soprano of the Metropolitan Opera, a former pupil of the Mannes Music School, has offered to give a recital for the benefit of a scholarship at the school with her teacher, Olga Eisner. This will be called the Mimi Benzell Scholarship and it will be awarded by competitive audition. . . .

Marcel Hubert has returned to New York where he resumes his teaching activities when not on concert tour. In addition, Mr. Hubert again heads the cello and chamber music departments at the Julius Hartt School of Music in Hartford, Conn. . . .

Herbert Butler, violinist, head of the violin department of the American Conservatory of Music in Chicago and former concert master of the Chicago Symphony, died at his home in that city on Oct. 7.

Sascha André, teacher of singing, has returned from Hollywood where she conducted a master class during the summer, and has re-opened her New York studio. . . .

Rita Raymond, soprano, has been appointed to the faculty of the Mebane Beasley School of Music and Drama in Hollywood, Calif. . . .

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Elman Plays Dallas Recital

Steber, the Budapest Quartet,
Wings Over Jordan Choir Are
Among Headliners

DALLAS.—The recital season was formally opened on Sept. 27, when Mischa Elman appeared at Fair Park auditorium. The enthusiastic audience roundly applauded the artist for his matchless playing of an exacting program of compositions by Sammartini, Mozart, Vieuxtemps, Chausson, Smetana, Achron, Benjamin and Wieniawski. His efficient accompanist was Wolfgang Rose. Several encores were demanded.

The Civic Music Association presented Eleanor Steber, soprano, in recital on Oct. 26, at McFarlin Memorial auditorium, as their first attraction of the season. Miss Steber sang her well chosen numbers with artistry, proving herself a singer of highest rank. Her program was

made up of compositions by Mozart, Mendelssohn, Richard Strauss, Donizetti, Debussy, Ballentine, Chanler, Rummel and Puccini. James Quillian accompanied.

The first program on the Chamber Music Series, featured the Budapest Quartet at Scott Hall on Oct. 24. The hall was taxed to its capacity, many standing in the rear to hear this well liked group give excellent interpretations of Mozart's Quartet in A Major, (K. 464); Prokofieff's Quartet, Op. 92, No. 2; and Beethoven's Quartet in C Sharp Minor, Op. 131.

In a program made up entirely of spirituals, the Negro choir, Wings Over Jordan, was heard by a large audience on the evening of Oct. 3, at Fair Park auditorium. The Negro churches of Dallas and the Moorland Branch of the Y. M. C. A., sponsored this interesting event.

Sidney Foster, pianist, performed an excellently planned and executed program at Scott Hall on Nov. 5. His numbers included works by Beethoven, Chopin, Prokofieff, Debussy, Rachmaninoff and Liszt. Another pianist, Bomar Cramer, who has been heard here on numerous occasions, played at the McFarlin Memorial on Nov. 9.

MABEL CRANFILL

Rochester Hears Two Opera Groups

San Carlo Gives *Trovatore* and
City Grand Opera Offers *Otello*
—Quartet Plays

ROCHESTER, N. Y.—The San Carlo Opera Company, presented under the auspices of the Rochester Civic Music Association, gave a performance of *Il Trovatore* at the Eastman Theater on Oct. 15. The opera was given a smooth performance. The singers being Willa Stewart, Marie Powers, Frances Lager, Sydney Ravner, Stephan Ballarini, William Wilderman, Adrian La Chance and Leonard Mason. The conductor was Leo Kopp. Verdi's *Otello* was given at the Auditorium on Oct. 24 by the Rochester Grand Opera Company. Claudio Frigerio as Iago, Torsten Ralf as Otello and Eleanor Lutton as Desdemona, were outstanding.

Sheila Munro, Canadian pianist, was presented in recital at the Baptist Temple by the Child Study Club of the Rochester teachers association. Miss Munro gave a varied program, and exemplified fine piano playing of the highest quality.

The Gordon String Quartet opened the chamber music season at Kilbourn Hall on Oct. 29, before an audience that filled the hall and welcomed the quartet with much cordiality. The program comprised the Chacony Quartet in G Minor by Purcell, Bela Bartok's Quartet No. 6, a first Rochester performance, and the Beethoven Quartet in C Sharp, Op. 131. They played with great smoothness and finish.

The annual meeting of the Rochester Civic Music Association took place at the Chamber of Commerce on Oct. 7, when a vice-president of the Eastman Kodak Company, Edward S. Farrow, Jr., was chosen president, succeeding L. Dudley Field. Twenty-eight new members were named to the board of directors, to replace those retiring this year.

MARY ERTZ WILL

Leigh Signs Soprano

Splendor Merlitti, coloratura soprano, has signed a managerial contract with the Leigh Concert Corporation. Miss Merlitti, who recently returned from 10 years in Italy, made her operatic debut in the title role of Lucia and sang the coloratura repertoire with the La Scala Opera of Milan and other Italian opera companies after the United States occupation of Italy.

Louisville Launches Concert Series

Paulee Appears—Quartet and
Harpsichordist Give Recitals
in Kentucky City

LOUISVILLE, Ky.—The Louisville Community Concert Association opened its current season with a recital by Mona Paulee, at the Memorial Auditorium on Oct. 14. Miss Paulee was generously received by a large audience. Included in the program were songs by Haydn, Gluck, Schubert, Brahms, with arias of Rossini and Massenet, and songs by the modern composers Ravel, Fauré, Nordoff and others. Of particular interest to Louisville was Miss Paulee's inclusion in her program of a song of the Louisville composer, Clifford Shaw.

In its first major public appearance in Louisville, the Louisville Philharmonic String Quartet was presented by the University of Louisville Chamber Music Society in the opening program of its ninth season, on Oct. 15, at the Playhouse on Belknap Campus. The Quartet, composed of Edwin Ideler, Harold Wich, Virginia Kershner, and Grace Whitney, opened its program with a sensitive reading of the Debussy Quartet. This was followed by Three Pieces for String Quartet-1914 of Stravinsky, and La Oracion del Torero of Turina. The quartet was joined by Doris Davis, pianist, for the Quintet of Schumann. A sensitive care of the melodic lines characterized Miss Davis' piano playing.

The Woman's Club of Louisville presented Louise Kain in a program of harpsichord music, at its auditorium on Oct. 30. Mrs. Kain played her own Pleyel harpsichord. The program included compositions of Handel, Purcell, C. P. E., and J. S. Bach, Scarlatti, Couperin and Mozart. Mrs. Kain is a fine artist, and her rare appearances are an event for Louisville audiences.

Paul Paray was guest-conductor of the Cincinnati Symphony for the first of its three annual concerts in Louisville, at the Memorial Auditorium on Oct. 30. The distinguished French conductor led the orchestra in the Schumann Symphony No. 4, the Franck symphonic poem, Redemption, the Prelude to Act I of Lohengrin, and the tone poems Pelléas and Mélisande of Fauré and Capriccio Espagnol of Rimsky-Korsakoff.

H. W. HAUSCHILD

Rubinstein Opens Herman Thuman Series

CINCINNATI.—Artur Rubinstein opened J. Herman Thuman's Artist Series with an all-Chopin recital on Oct. 16. Taft auditorium was taxed to its capacity. In order to accommodate the overflow audience, five rows of chairs were placed on the stage. Mr. Rubinstein seemed unperturbed and his authoritative account of Chopin reached a peak of excellence in the B-Flat Minor Sonata.

Under the same management, the Ballet Russe de Monte Carlo opened the current season with a two-evening engagement on Oct. 1 and 2. Serenade and Frankie and Johnnie were novelties on the first night's program with Gaieté Parisienne as the concluding ballet. As a masterpiece of hilarious spoofery, spicy humor and delightfully naughty implications, Frankie and Johnnie was offered as the piece de resistance of the evening. With Frederic Franklin as Johnnie, Ruthanna Boris as Frankie, Pauline Goddard as Nellie Bly and Nikita Talin as the bartender, the principal roles were in excellent hands. A highlight of the second night was Alexandra Danilova's eloquent interpretation of the sleep-walker in Night Shadow. Her restraint, poise and grace were impressive. Nicolas Magallanes's collaboration as her poet-

partner was admirable in both pantomime and dance movement.

Allan Jones, Jayne and Adama Digatano, dancers, and the duo-pianists Marcus and DeLano, offered an evening of entertainment on Oct. 3 that might have gained strength in a night-spot atmosphere. The same opinion holds for a concert given by Eddie Condon and his band of experts at jazz and jive on Oct. 23. Their improvisation was fluent and engaging.

M. L.

U. S. Marine Band Plays In Springfield, Ohio

SPRINGFIELD, O.—The musical season in Springfield began auspiciously on Oct. 1 when the United States Marine Band, Captain Santleman, conductor, played to two capacity houses at Memorial Hall. The appearance of the band was sponsored by the Lions' Club which took this method of raising funds for the blind of the city and county.

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MEZZO-SOPRANO AT CHRISTIAN COLLEGE

Backstage in the auditorium of Christian College, Mo., after her recital on Oct. 17, Jennie Tourel, of the Metropolitan Opera, observes the photographic amenities with (left to right) James Conelese Miller, president of the College; George Reeves, Miss Tourel's accompanist, and Mrs. James Conelese Miller.

Recitals Launch Havana Season

Sanroma and Odnoposoff Perform — Orchestra Plays Concerts

HAVANA.—The music season, just begun, offers a most interesting outlook in concerts, recitals, opera and ballet. J. M. Sanroma opened it on Sept. 2 at the Auditorium offering a varied, interesting program. It began with the Haydn Variations in F Minor, followed by three Sonatas by Padre Antonio Soler and the Beethoven Sonata Op. 31 No. 3, in E Flat major. Schumann's Carnival received an adequate interpretation and the recital ended with La Cathedrale Engloutie and Feu d'Artifice by Debussy, Five Preludes of Shostakovich and the Dance of the White Indian by Villa-Lobos. The public was generous in its applause.

Ricardo Odnoposoff played at the Auditorium on Sept. 22 for the Sociedad Popular Conciertos. He was well received by a large audience which applauded enthusiastically a program composed of works by Corelli-Kreisler, Bach, Max Reger, Lalo, Achron, Sarasate, Paganini and Stravinsky.

The Havana Philharmonic offered two pre-season concerts at the National Theatre on Sept. 16 and 23. At the first concert Schubert's Unfinished Symphony was nicely played with Fauré's Symphonic Suite, Pelleas et Melisande (first time in Cuba) filling the first part. Two other works new to this country were Casella's Italia and El Sueño de un niño praviesto by Francisco Mignone. The concert came to a close with the Prelude to Zarzuela by Chapí.

On the 23rd a Festival of French Music was given beginning with Berlioz's Fantastic Symphony, followed by Ravel's Pavane pour une Infante Defunte, L'Après-Midi d'un

Faune by Debussy, and Chabrier's Rhapsody, Espana. These two concerts were in the expert hands of Cesar de Mendoza Lasalle, who already, during the early summer concerts, made a place for himself in the admiration of the Cuban public.

NENA BENITEZ.

New Carnevale Work Receives Premiere

Composer Leads Pennsylvania Philharmonic in First Concert of New Season

PHILADELPHIA.—Led by its dynamic founder-conductor, Luigi Carnevale, and consisting of professional musicians from the Philadelphia area, the Pennsylvania Philharmonic launched its seventh season with an enjoyable concert at Town Hall on Nov. 4. A large and enthusiastic audience greeted director, players, and three soloists.

Francesca Cona, soprano, impressed strongly by her fine gifts in the Bell Song from Lakme and a new piece by Mr. Carnevale, Canzona Triste, based on a text by Stecchetti and a theme by Romano. Given a premiere, the highly-pleasing work won prolonged applause for the composer-conductor. Edna Metzler, contralto, was heard in arias by Handel and Rossini, and Elisabeth Gittlen, pianist, demonstrated her abilities in music by Beethoven and Falla.

Among the orchestral offerings particular interest centered on Gardeligen by Domenic Sparagna, young Philadelphia composer and ex-G.I. Inspired by war experiences in the German town which gave the opus its title, it indicated a definite talent. Haydn's Military Symphony and music by Verdi, Smetana and Liszt completed the program.

Under the able leadership of its new conductor, Ifor Jones, the New Chamber Orchestra of Philadelphia began its second season and a series of five concerts at the Academy of Music on Nov. 3.

A feature of the occasion was the

American premiere, as far as is known of Miaskowsky's Concertino Lirico, a composition of excellent construction and pleasurable substance. The remainder provided Handel's Grand Concerto in B Flat and Mozart's Quintet in A, admirably interpreted by Ralph MacLean, solo clarinetist of the Philadelphia Orchestra, and the Curtis String Quartet, Jascha Brodsky and Marguerite Kuehne, violins; Max Aronoff, viola, and Orlando Cole, cello.

Max Leon and his Philadelphia Pops orchestra at the second concert of their current series in the Academy of Music on Nov. 15, presented Percy Grainger as the major attraction. It marked the pianist's first appearance here since 1932 and the audience left no doubt as to the warmth of its welcome. He brought skill and vigor to Grieg's A Minor Concerto and to several of his own pieces. Also heard was Jane Ellis, mezzo-soprano, one of several young artists chosen in a recent soloists' contest. The orchestra supplied music by Weber, Mussorgsky, Ippolitoff-Ivanoff and Berlin.

WILLIAM E. SMITH

Kabalevsky's Colas Breugnon, Wagner's Die Meistersinger, Barber's School for Scandal. For the Pop concert, Nino Martini sang airs from Manon and La Bohème and a group of Italian folk melodies.

The New Friends of Music had a beautiful program of Bach, Scarlatti, Rameau, and Marin, played by Eva Heinitz, viola da gamba, John Wummer, flutist, and Ralph Kirkpatrick, harpsichordist. The First Piano Quartet and James Melton in full recital regaled patrons of the Beegle series.

The Pittsburgh Opera opened an ambitious season with Tosca, Vivian Della Chiesa in the leading role, and Frederick Jagel, Carlos Alexander, and Walter Olitzki supporting. The company will further offer Rigoletto, Fidelio, Barber of Seville and Magic Flute, all local singers filling minor parts and the chorus. Richard Karp is musical director.

The Young Men and Women's Hebrew Association has presented Donald Dame in recital in a series to include Joseph Fuchs, Maryla Jonas, and Licia Albanese.

J. FRED LISSFELT

Soloists Highlight Pittsburgh Concerts

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PITTSBURGH.—The programs of the Pittsburgh Symphony under Fritz Reiner have been rather austere, leaving lighter music to the Tuesday evening Pop concerts under Vladimir Bakaleinikoff's direction. Claudio Arrau played Beethoven's Third Piano Concerto, William Kapell, Rachmaninoff's Fantasy on a Paganini Theme, and our concertmaster, Hugo Kolberg, Beethoven's Violin Concerto in a trio of excellent concerts.

The symphonies were Hindemith's Mathis der Maler, the Shostakovich Ninth, and the overtures included

Altoona Civic Symphony Begins 18th Season

ALTOONA, PA.—The Altoona Civic Symphony, Russell Gerhart, conductor, with Mischa Mischakoff, violinist, as soloist, began its 18th season auspiciously in Jaffa Mosque on Oct. 24. The soloist was heard to notable advantage in the Paganini Concerto in D and Saint-Saëns Introduction and Rondo Capriccioso. The orchestra gave well coordinated and balanced interpretations of the Overture to Suite in D, No. 3, by Bach; Mozart's Haffner Symphony and Dukas' L'Apprenti Sorcier. More than 3000 appreciative persons attended.

Tajo Signed by Columbia

Italo Tajo, Italian bass-baritone who has caused critical stir in Chicago this season, has been signed by Columbia Concerts and will return here next year for opera and for his first American concert tour.

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Piano

Stimulating New Piano Pieces by American Composers Appear

IT is good to find a new crop of piano compositions by American composers among recent publications. From Elkan-Vogel Co., Inc., come a brilliant Toccata and Three Divertimenti by Burrill Phillips. Using a restless figure in the bass, reminiscent of boogie-woogie, the Toccata works its way to an exciting climax produced not by cumulative harmonic effects but by the hypnotic rhythm, which is held inexorably until the close. It is difficult to play but definitely rewarding. The Divertimenti are titled Fancy Dance, Homage to Monteverdi and Brag. The first and last are rapid, rhythmically piquant little studies; the second is more lyrical and calls for a sensitive tonal palette. (Toccata, 80¢; Divertimenti, 35¢, 35¢ and 40¢).

Also issued by Elkan Vogel are an effective Toccata Ostinato by Robert Palmer and Virgil Thomson's Piano Sonata No. 4 and Five Two Part Inventions. Mr. Palmer's Toccata is also a virtuoso rhythmic study (60¢). Mr. Thomson's Inventions make good etudes in capsule form, and his perky sonata will be found witty by those who remember Paris in the 'twenties. (Sonata, 60¢; Inventions, 90¢). S.

Reviews in Brief

Boogie Woogie Bugler, by Louise Black, Summy. A comparatively easy piece of its kind, in which bugle calls are cleverly utilized to form the right-hand part. (30¢).

The Unhappy Hippopotamus, by Sidney Lawrence, Summy. An amusing boogie woogie episode for piano solo that may be used also as a song, if desired, with words by Lawrence Braunstein that are appended. (50¢).

Gweedore Brae, by John Crowther, C. Fischer. A charming little piece inspired by the Brae (Slope) of Gweedore, a village in North Donegal, Ireland, and saturated with folksong feeling although melodically original. Not difficult for either violinist or pianist. (60¢).

Rocco, by Bela Loblov, Whitney Blake. A lilting little piece of country-dance character. (50¢).

The Surprise, by Myra Adler, Flammer. An attractive two-page first-grade piece with words. Well designed in both hands. (30¢).

Old Scotland, by Clemmon May Brown, published by the composer, Baltimore. A melodically attractive two-page piece (40¢).

Midsummer, intermezzo by George Frederick McKay, J. Fischer. A graceful piece about fourth grade, a good study in style, offering good

On Rolling Waves, by Ella Ketterer, Presser. An attractive piece for special study in smooth left-hand arpeggio playing, crossing of hands, and shaping of a melody with a broad sweep. (35¢).

Twenty-Five Easy and Progressive Melodic Studies, by J. Concone, revised and edited by Maxwell Eckstein, C. Fischer. A new and carefully edited issue of a collection of essentially musical studies involving many different aspects of piano playing. (60¢).

A Sprightly Dance, by Helen Boykin, Summy. An effective and useful little two-page piece, about second grade. (30¢).

Watermelon Cuttin', by Eldin Burton, Summy. A sharply rhythmical piece on a Negro dance pattern. Third grade. (40¢).

The Shipbuilders, by Ruth Sheffer, Summy. A good piece with which to develop a sturdy sense of rhythm.

Swinging, by Eldin Burton, Flammer. A useful study for gaining facility and smoothness in playing arpeggios divided between the two hands, also involving practise in crossing the hands. (30¢).

Doll's Lullaby, by Lottie Coit and Ruth Bampton, J. Fischer. A very first piece with an appealing story attached. Slow and rhythmically swaying, with a little practise in very slow crossing of hands. (30¢). C.

G. Schirmer publishes The Bouncing Ball, by Ruth Libby, which is wordless, by way of exception, and has the right hand playing staccato against a legato left-hand part.

A Carl Fischer publication, Cheer-Up, by Ada Richter, has words for the main part, while a short middle section introduces the pupil to the treatment of the slur, with the hands alternating on the same notes. C.

For Violin

Paganini Caprices Supplied With Piano Accompaniments

FOR those violinists who wish to use a piano accompaniment with the Paganini Caprices, three of these bravura works, the Caprices No. IX, No. XVII and No. XXIV, are published by M. Witmark & Sons in a version with original accompaniments by Lillian Fuchs and the violin parts edited and fingered by Joseph Fuchs. Considerable ingenuity is revealed in the piano parts, for Miss Fuchs has used devices of imitation and other means to make them interesting. They call for a skilled pianist, for they are intricately woven with the violin parts and must be played with the greatest dynamic control in order not to detract from the brilliance of

the violin. The late Karol Szymanowski made three masterly transcriptions of Paganini Caprices and Miss Fuchs, though completely independent in her methods, has wisely used the same freedom of treatment. She adheres much more closely to the violin patterns, yet creates new harmonic interest. (Caprice No. XXIV, \$1; the others 75¢). S.

Reviews in Brief

Prayer in a Swamp, by Jacques Wolfe, G. Schirmer. A piece of sombre mood based on an old Negro melody. The composer has made an elaborate development of it as an effective instrumental concert work. (50¢).

Alla Marcia, by Hugo Norden, Arthur P. Schmidt Co. A short piece of dance-like character especially adapted for encore purposes. No difficulties are offered to either violinist or pianist. (50¢).

Now the Sheep Secure Are Grazing, from Bach's Birthday Cantata, arranged by Frank La Forge. One of the loveliest of Bach airs made available to violinists in a reverently fashioned arrangement. The violin part has been edited by Leonid Bolotinc. (50¢).

Little March, by Russell Webber, G. Schirmer. An attractive, consistently written little piece for young violinists in the elementary stage. (50¢). C.

For Solo Voice

Christmas Song by Niles

Captures Spirit of Old Carols

A CHARMING Christmas song by John Jacob Niles, The Carol of the Birds, is now issued by G. Schirmer, Inc. (50¢). The text, also written by Mr. Niles, tells of the birds who came on Christmas morning to the manger in Bethlehem and it has a refrain, "curoo, curoo", which is hauntingly set. Having steeped himself in folk music for many years, Mr. Niles has acquired an instinctive feeling for the transparent beauty and rude tenderness of the traditional Christmas songs. Though original in its details, his song reflects their spirit. Singers should welcome it not only for Christmas but for any occasion. S.

Reviews in Brief

The Wings of the Morning, by May Van Dyke, words from Psalm 139, J. Fischer. A melodically spontaneous setting of the Biblical text, effective for church use. Issued in two keys. (50¢).

I Made My Heart a Temple, by Frederick W. Vanderpool, words by Chauncey R. Piety, and He Cares for Me, by J. E. Roberts, text of anonymous origin, Presser. The first, for high voice, is a straightforward setting that derives a certain stilted effect from the persistent austere chords of the accompaniment. (60¢). The second will appeal especially to those who like a lush sentimental melodic line in a sacred song. It is issued for medium voice. (40¢).

Christ the Redeemer, by Miguel Sandoval, words by Carmela Ponselle, Ricordi. A melodically expressive song somewhat operatic in style. For high or medium voice.

Great Peace Have They, by Allanson G. Y. Brown, text adapted from Psalm 119, Ditson: Presser. A simply written, expressive setting for medium voice. (50¢).

Ave Maria, music and English text by John Proctor Mills, Alamont Music Publishers, Montgomery, Ala. A dignified and devotionally effective setting for high voice, essentially in churchly style. (50¢).

Au Pays (The Warrior Returns), by Augusta Holmes, English version of the composer's French text by Alice



Virgil Thomson



Burrill Phillips

Mattullah, C. Fischer. A new edition of one of the Irish-French woman composer's most effectively dramatic songs. In two keys. (75¢).

Miscellaneous

Volume of Famous Hymns Arranged for Children

A COLORFUL volume of familiar hymns called Sing in Praise, with stories of the hymns and musical arrangements by Opal Wheeler and illustrations by Marjorie Torrey is issued by E. P. Dutton and Company, Inc. (\$3). Miss Wheeler has woven a short explanation about each hymn, telling something about the author of the words and the composer of the music in each one. Both the text and the music are conceived for young readers and singers, yet not simplified to the point of ineffectiveness. Miss Torrey's illustrations are sentimental but will attract children. They are beautifully printed. The type is large and the design of the volume admirable. This would make an excellent Christmas gift and it should win youthful admirers for some of the superb old tunes which are apt to get lost in the rather forbidding looking hymnals in ordinary usage. B.

Reviews in Brief

Arioso from Cantata No. 156, by J. S. Bach, arranged by H. R. Kent, C. Fischer. The popular Arioso that forms the slow movement of the composer's Concerto in F Minor for piano besides appearing in a church cantata now emerges as a solo for E-flat alto saxophone and piano. (40¢). C.

All in Fun, a book of nonsense songs, by George Frederick McKay, Birchard. A collection of rounds, canons, unison songs and other choral settings, based on poems by Lewis Carroll and by the composer and from anonymous sources. Designed for schools, the home and festive occasions anywhere. (75¢).

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VETERAN IMPRESARIO HONORED ON BIRTHDAY

L. E. Behymer is honored at a reception by the Riverside, Calif., Opera Guild, observing his 84th birthday and 60th anniversary of opera management. (Left to right) Mr. Behymer, Herta Glaz, Gaetano Merola, Peter Paul Fuchs, Eleanor Knapp and Friedelind Wagner, granddaughter of Richard Wagner

RIVERSIDE, CALIF.—In the Music Room of the Mission Inn, the Riverside Opera Guild, Inc., Isabella Hutchings, president, held a reception on Oct. 31, for L. E. Behymer, celebrating his 84th birthday and 60th

anniversary as an opera manager. In the photograph, the visitors from the San Francisco Opera Association have placed their signatures on the gold curtain of the Music Room where opera is produced.

Boston Ensemble In Providence

Providence Philharmonic Performs Beethoven's First—Ivan Izmailov, Soloist

PROVIDENCE, R. I.—With the Community Concerts and Rhode Island Philharmonic series long since sold out, it was not surprising to find standing room only for the first concert by the Boston Symphony which took place in the Metropolitan on Oct. 15. Upon Mr. Koussevitzky's appearance, the entire audience rose and there was a prolonged ovation.

The reading of the Brahms Third Symphony provided a telling experience and after the intermission the Ninth symphony by Shostakovich proved very agreeable. The closing number on the program was the Poem de l'Extase by Scriabin. The Providence Philharmonic, Domenico Lombardi, conductor, with Ivan Izmailov, bass, soloist, was heard in the auditorium of the School of Design on Oct. 20. The principal items on the program were Beethoven's First

Symphony, and the overture, American Butterflies by Feole.

The soloist was heard in arias from Ernani and Simon Boccanegra by Verdi. Other items by the orchestra were Finlandia by Sibelius and Scènes Pittoresques by Massenet, Tales from the Vienna Woods by Strauss and the William Tell overture by Rossini.

ARLAN R. COOLIDGE

Concerts, Operetta Attract Providence

PROVIDENCE, R. I.—The Pawtucket Civic Music Association opened its series in East auditorium on Oct. 14 with a program by Arthur Gold and Robert Fisdale, duo-pianists. Composers represented were Mozart, Brahms, Schumann, Liszt, Debussy, Copland, Reiti, Virgil Thomson and Milhaud. Blossom Time was given a bright performance at the Metropolitan on Oct. 14. Principals of the cast were Earl Covert, Edith Herlick, Anthony Blair and Marilyn Frechette.

The Community Concert Association heard Todd Duncan, baritone, assisted by William Allen, accompan-

ist, in the Metropolitan on Oct. 22. There was hearty approval for soloist and accompanist.

Katherine Dunham and her company presented Bal Negre at the Metropolitan on Sept. 26.

Thomasina Talley, pianist, gave a recital at Plantations Club Auditorium on Sept. 5. Her program included the Beethoven Sonata, opus 110, and works by Bach, Chopin, Debussy, De-Falla, Griffes, Dett, Guion, and Prokofieff.

A. R. C.

Ballet Russe Visits San Francisco

SAN FRANCISCO.—The Ballet Russe de Monte Carlo opened a ten-day engagement on Nov. 15, with Les Sylphides, Baiser de la Fee, Comedia Balletica and Rodeo. The Stravinsky novelty was danced by Alexandra Danilova, Frederic Franklin and Maria Tallchief. Completely artistic was the dancing of Leon Danielian in Les Sylphides. Better performances of the Comedia Balletica and Rodeo have been given in past years, but the company seemed in fine fettle and the audience was duly enthusiastic.

The International Male Chorus gave its first concert in the Opera House here for the purpose of raising money to pay travel expenses to all the military hospitals in the U. S. A. Directed by Lewis Bullock, the chorus proved worthy of public support. Its program ran the gamut from Palestrina and Bach to Friml and Kern. Good tone and good musicianship plus good staging, made the concert pleasing.

Marcus Gordon, pianist, gave his first post-war recital in the Marines Memorial Theatre on the same night, displaying a brilliant, virtuosic technique.

M. M. F.

Trovatore Opens Birmingham Season

BIRMINGHAM.—Hanging up an all-time record for the 41-year history of the Birmingham Music Club, the Charles L. Wagner production of Verdi's Il Trovatore, sung by Florence Kirk, Eric Rowton, Lydia Summers and Daniel Duno, with Fritz Mahler as musical director, drew more than 5,500 persons from all parts of the state Oct. 26, opening artists series.

Opening the current season for the Birmingham Concert Series on Oct. 12 with a crowd of 3,500 was the Strauss Festival, conducted by Oscar Straus, with Carol Long, Howard Van Den Burg as soloists. They were enthusiastically received.

"Outside" attraction of the Birmingham music club, preliminary to the gala opening of the current artists series was a concert by Phil Spitalny and His All Girl Hour of Charm Orchestra. A crowd of 3,500 attended.

L. M. C.

NBC-AAUN to Stage Composition Contest

A world-wide contest to select a musical composition with a United Nations theme is to be sponsored by the NBC in cooperation with the American Association for the United Nations. NBC is offering a prize of \$2,000 to the winning composer. The NBC Symphony will broadcast the first performance of the work. National contests will be held in each country, and the winning compositions will then be submitted to an international jury which will select the final winner. Prospective contestants are asked not to submit their works until contest details are announced.



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RECITALS

(Continued from page 27)

ened and taken on a breadth and richness beyond what it used to have.

P.

Katherine Bacon, Pianist

Katherine Bacon was in her best form and played to a capacity house at her first recital of the season at Town Hall, on the afternoon of Nov. 2. A new growth in one direction or another marks every successive recital of this pianist. On this occasion there seemed to be a greater intensity of feeling than ever before, which reached a climax of expression in her profoundly felt and impressively communicated reading of Beethoven's Appassionata Sonata, Op. 57. Admirably proportioned and delivered with an imposing breadth of style, this was a notably fine performance of Beethoven's most-played work for piano. A similarly searching

acuteness of perception characterized Miss Bacon's treatment of the Scherzo in B Minor, the Ballade in F and the Nocturne in G in the Chopin group, the dramatic and emotional implications of all three being vividly conveyed.

The Mozart Sonata in D, K. 576, with which the program opened, was given with an authoritative sense of Mozart style and with a lilting rhythmic vitality in the first and last movements and a persuasive lyrical charm in the Adagio. Then Mussorgsky's Pictures at an Exposition became a demonstration of subtle differentiation of style and mood and of aptly applied color. As usual, Miss Bacon's tone never lost its characteristic beauty in whatever degree of sonority. At the end many encores were demanded and granted.

C.

Reah Sadowsky, Pianist

Reah Sadowsky, young Canadian pianist, returned for her second Town Hall recital on Nov. 3, when she of-

tered Schumann's Fantasie in C, Op. 17, as her major work and first performances in this country of a set of Variations by Ellis B. Kohs, a Sonata in one movement by Godfrey Turner and Six Songs Without Words by Jelobinsky. None of these, however, proved to possess sufficient musical value to justify the expenditure of effort involved in learning it. Miss Sadowsky responded to these more recent works more vitally and convincingly than to the Schumann Fantasie, which, while earnestly approached and thought through, was not very communicative emotionally in either the first or the last movement. The second was marred by hard-driven tone and disturbingly exaggerated accents.

The recitalist gave the impression of being a fervently sincere young pianist instinctively musical without being very imaginative. She gave a sensitively musical performance of the Prelude, Fugue and Variation by César Franck as arranged by Harold Bauer and throughout the evening she displayed an admirably developed technical equipment fully equal to the most exacting demands made. The program opened with a Canzone post il commuio by Frescobaldi and closed with Prokofieff's Third Sonata, in A Minor.

C.

Glauco d'Attili, Pianist

Glauco d'Attili followed up his first recital with a second in the same auditorium on Nov. 9, which served to confirm the impression he had previously made of being the possessor of a very pronounced flair for the piano. However unconventional its choice as an opening number, Mendelssohn's Andante and Rondo Capriccioso proved a felicitous vehicle for what this recital again demonstrated to be the young Italian-American pianist's outstanding asset, a crisply clean-cut digital articulation unimpaired by whatever speed. Were this glib clarity combined with an awareness of inherent styles differentiating the various compositions and schools, his playing would have afforded deeper musical enjoyment.

As it was, the same approach was used for Clementi's Sonata in D, Op. 40, No. 3, Beethoven's Sonata in E Flat, Op. 31, No. 3, Debussy's Suite Bergamasque and two etudes and the Polonaise in E by Liszt as in the Mendelssohn work. A particularly effective performance was that of the Clementi sonata, whereas Debussy proved to be quite outside the young pianist's orbit as yet.

C.

Nora Norman, Pianist

Nora Norman, English pianist, who was heard here two years ago, gave a well attended recital at Times Hall, Nov. 10. Her program offered Mozart's familiar Sonata in C, Beethoven's Theme and Variations, Op. 34, a set of Schubert dances arranged by herself, Schumann's G Minor Sonata, four Chopin Preludes and the C Sharp Minor Waltz, The Lark, by Glinka-Balakireff, Turina's Generalife, Sigurd Lie's Snow and Albeniz's Seguidilla.

Miss Norman confirmed the impression she had made at her previous New York appearance. She is a pianist of sensitiveness and unflinching taste with a technique equal to whatever demands she may impose on it. Her tone, even and ductile, never sounds forced or driven and is characterized by a subtle play of delicate lights and shades. Her performances of the seldom heard Beethoven Variations and the Schumann Sonata were among the outstanding features of the evening. The shorter pieces in the latter half of the bill likewise disclosed some of the most sympathetic aspects of Miss Norman's talents.

P.

Vera Sirangelo, Mezzo-Soprano

There was no lack either of variety or novelty in the interesting program which Vera Sirangelo, mezzo-soprano, offered at her recital in Town Hall on Nov. 12. It included a Te Deum by



Reah Sadowsky

Katherine Bacon

Handel; an excerpt from Alessandro Scarlatti's cantata, Quel Ciglio Altiero; the Liber Scriptus from Verdi's Requiem; Loewe's Verliebte Schäferin Scapine; Wolf's Gesang Weylas; four songs by Grieg; arias from Gounod's Sappho and Verdi's Don Carlos; and songs by Ravel, Delibes, Obradors, Hageman, Levitzki, Mana-Zucca, Dungan and Dvorak. Miss Sirangelo's voice was lustrous and expressive in its natural timbre and her stage presence was appealing. She did not always focus her tones clearly, however; and her voice would have sounded much more powerful if her breathing had been smoother. She was at her best in the lyrical songs, in which her natural vivacity of temperament was an asset. Alexander Alexay was the accompanist.

B.

Edith Schiller, Pianist (Debut)

Edith Schiller, pianist, made an auspicious debut in the Times Hall on the evening of Nov. 13 before an audience which should have been larger in view of her excellent playing. Miss Schiller began her program with Beethoven's Sonata Op. 10, which she followed with the monumental C Major Sonata of Brahms. Following the intermission she turned to less ponderable things such as Barber's Excursions, two Debussy pieces and the tawdry Mephisto Waltz of Liszt.

Miss Schiller is a pianist of whom things may be expected. She already has a tremendous technique, one of the

(Continued on page 41)

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RECITALS

(Continued from page 40)

interesting features of which is an unusually deft left hand which stood her in good stead in the Brahms which was beautifully played. She has a nice feeling for rubato and for balance of phrase both of which would seem to indicate good musicianship. Her one fault at present is trying to get too large a tone sometimes at the expense of quality. She made the Liszt Waltz sound much better than it really is by



Erno Balogh

Alton Jones

some excellent musical pointings and not by mere technical display. H.

Alton Jones, Pianist

For his annual Town Hall recital on Nov. 10 Alton Jones chose the Schumann Fantasie in C, Op. 17, for his major number and prefaced it with the Bach Toccata in E Minor and two Brahms pieces, the Ballade in D from Opus 10 and the Rhapsody in G Minor. After the intermission came present-day music, three attractive Fantasies by William Bergsma and a set of six Rumanian Folk Dances by Bartók. In these and the charmingly presented Poulenc Pastourelle the pianist did his most distinguished playing. In the big Schumann Fantasie, although the rhapsodic element of the first movement was not fully envisioned he achieved his best effects in it and the last movement, the poetic mood of which was especially well realized and communicated. In the triumphal middle movement his playing was marred by thickness of pedaling.

The Bach toccata was set forth with understanding of its style and wholesome vitality and with meticulous attention to clarity of detail. The pianist's well developed technique found ample scope in his spirited performance of Liszt's Tarantelle at the end of the program, which evoked demands for a succession of extra numbers. The audience was gratifyingly large and responsive throughout the recital. C.

Erno Balogh, Pianist

In a season which has been notable for enterprising programs, Erno Balogh set something of a record at his piano recital in Town Hall on Nov. 13. Virgil Thomson's Piano Sonata No. 4, Burrill Phillips' Toccata, Bartók's Rumanian Dance, Op. 8, No. 1, Debussy's Berceuse Héroïque, two Lecuona pieces, Fructuoso Vian's Corta Jaca and Camargo Guarnieri's Dansa Brasileira made up the modern half of the program; and Mr. Balogh began the evening with Bach's Two Part Inventions and Brahms' Scherzo in E Flat Minor. A Chopin group included the Impromptu in F Sharp, the Etude in C Sharp Minor, Op. 10, No. 4, the A Flat Valse, Op. 69, No. 1, and the Scherzo in C Sharp Minor.

Though there was much to praise in Mr. Balogh's playing of the earlier works, the contemporary music found him at his best. Mr. Thomson's sonata is admirably brief and witty; it thumbs its nose at the classical sonata with delightful impudence. And Mr. Phillips' Toccata was a rhythmical tour de force, stirring performed by the pianist. The Bartók Dance is still as savage and powerful as the day he wrote it, and both the Vianna and Guarnieri pieces had something original to say in an idiom which can easily become hackneyed. The audience obviously enjoyed hearing new music so well performed. S.

John Kirkpatrick, Pianist

Following his now well established practice, John Kirkpatrick had a new work of extended dimensions by a contemporary American composer on the program of his recital at Times Hall on Nov. 14. It was Ross Lee Finney's Sonata No. 4, in E, written

last Christmas time which received its first New York performance. In this and in MacDowell's Woodland Sketches, given as a complete set, the pianist did his best playing. While disclaiming any programmatic implications, the Finney sonata is essentially a Christmas rhapsody, all but one of its five short sections dealing with Yuletide moods. The exception is the fourth, a turbulent Toccata designed to reflect the spirit of turmoil incident to the time of the Battle of the Bulge, when the composer was in France with the O. S. S. The music throughout has a gripping sincerity and spontaneity. There is a certain poignancy in the Hymn with which the work begins and ends and the moodful Nocturne, while the Invention is an expression of the more joyous spirit of Christmas.

Neither of the Mozart sonatas played, that in A Minor (K. 310), and the one in A Major (K. 331), nor the César Franck Prelude, Chorale and Fugue was authoritatively presented, but Mr. Kirkpatrick reacted to the MacDowell Sketches with pronounced sympathy and understanding. He conveyed the essence of each one with noteworthy effectiveness, albeit his habit of "slapping" the keys did not make for the best tonal results. C.

Nina Dunkel, Harpist

Nina Dunkel, harpist, gave a recital in the Carnegie Chamber Music Hall on Oct. 30 before an audience which filled the hall and applauded the young musician cordially. She divided her program into an 18th century group containing works by Handel, Corelli and Bach and a modern group including Henry Closson's Carnival in its first performance; Variations on an Old American Dance by Betty Paret, dedicated to Miss Dunkel; Clair Leonard's Two Moods, also in a first performance; and works by Pierné, Grandjany and Tournier. B.

Angela Militello, Soprano (Debut)

Angela Militello, soprano, made her New York debut in the Times Hall on Nov. 12, with Alice Wightman at the piano. After an opening group in Italian by Handel, Scarlatti, Torelli and Pergolesi, the singer went on to contemporary Italian works, by Sadere, Guarnier and Respighi, all of them inconsequential. There followed the much overworked Pace! mio Dio! from La Forza del Destino and after the intermission a group of Brahms' over-familiar songs and a final one by Rachmaninoff, Mednikoff, Glen and Besly.

Miss Militello has a good natural voice which, as yet, is not under perfect control, also her interpretative ability is at present somewhat limited. With greater experience, however, she may become a useful concert artist as the voice has sweetness and both range and power. D.

Mildah Polia Gives

Series of Lecture Recitals

Mildah Polia opened a series of lecture recitals on the life and works of French composers before a cordial audience in Steinway Hall on Oct. 5. In the series she is assisted by Charles Richard and by Robert Rudie, violinist; Angeline Collins, Elizabeth Jordan and Joan Taylor, sopranos; Earl Ashcroft, baritone; Jameson Gill, tenor; and Bryan Harris, pianist.

Madeleine Carabo, Violinist

A recital of contemporary American sonatas for violin and piano is sufficiently rare to be news in itself, and Madeleine Carabo was cordially welcomed in Town Hall on the afternoon of Nov. 11 when she performed works by Roy Harris, Harold Cone and Charles Ives. Carol Robinson was the pianist in the Harris and Ives works, and Mr. Cone played the piano part in his own sonata.

The Harris composition is made up of a Fantasy, Melody and Dance of

Spring, to which the composer recently added a Toccata as a fourth movement. But the only manuscript of this was lost in the mail on its way to Miss Carabo. As it stands, the music has freshness and harmonic color but it fails to develop. Mr. Cone's sonata was smoothly constructed. It too seemed monotonous and lacking in a decisive profile. There was fascinating material in the Ives sonata, but the work at first hearing seemed diffuse. All of the music was well played, and Miss Carabo and her colleagues deserve praise for their enterprise. B.

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The Life of a New York Usher

(Continued from page 5)

sion when he was conducting the Philharmonic and when the baton, flying out of his hand, soared into the audience where a miniature tug-of-war for the souvenir immediately set in. "Another of my favorites is Pierre Monteux; he's a charming man and has a marvelous sense of humor. I can't help feeling," Miss Ricker continued, "that Artur Rodzinski has not gotten the credit he really deserves for his efforts in behalf of new music and the fine job he did in building up the Philharmonic when he took over in 1943. That's purely my personal opinion. When Toscanini comes here to hear a recital by Vladimir Horowitz, his son-in-law, he always has that same, intent look about him, indeed he seems to live and do everything with the self-same intensity with which he leads an orchestra.

Accidents Will Happen

"At one concert—I think it was the NBC Symphony with Toscanini—we noticed that the cellist directly in front of the conductor had fainted, or had a stroke. He had stopped playing and leaned further and further over the side of his chair. It seemed a miracle that he didn't fall off. There was nothing anyone could do. Toscanini had to continue conducting and the nearby men in the orchestra were so busy playing that they couldn't come to his assistance. Finally two men came out of the wings and after creeping through the ranks of the orchestra, carried the unfortunate player out. It was all done without fuss or bother, and the concert continued as if nothing had happened."

Did she have much trouble with people who are a trifle the worse (or better, however the case may be), for having tilted at a few cocktail bars before coming to the concert?

"No, I really can't remember when we've had any difficulty in that way," she said. "Occasionally it's noticeable: that is, there's a certain alcoholic aura that floats in, particularly with the men, but they carry it well and are never troublesome. I think that the rather solemn air that surrounds a concert and the general quiet and hush during performance are not conducive to hilarity, even if patrons feel so inclined."

"Of course musical events aren't the only things that are held in Carnegie. There are lectures and meetings of political parties, and various religious sects sometimes hire the hall. A while ago there was a hypnotist here and as he was mesmerizing somebody on the stage, a woman in the gallery began to scream. She said later it was 'affecting her.' The hypnotist dashed from the stage to the gallery and managed to calm her down. Personally, I think she just wanted to meet him, but the means employed of effecting the 'introduction' were a little drastic, don't you think?"

"Almost always when the religious sects meet here they try, or some of the members try, to convert the ushers. It always begins in this way: 'Now we know you're not one of us, but—', and then we have urgent business in some other part of the house. We are not supposed to express our personal opinions while in uniform. Nevertheless, we are all strong individualists and have our own ideas about religion, politics and other controversial subjects."

"Many of my fellow ushers are artists themselves, pianists, singers and so forth. We had one usher, a young man, who was a composer. I don't

know whether he was studying orchestration or looking for a good tune, but he probably learned a great deal, whatever it was.

"Young artists think it's a wonderful opportunity to hear music and hold down a part-time job, but I don't think anyone quite realizes how much time we have to put in here. There are, in addition to the regular Philharmonic concerts three times a week and on alternate Saturdays twice a month, the concerts by the visiting orchestras, Philadelphia, Boston, and so on, and all the recitals by singers, pianists, violinists, and every other kind of instrumentalist, the choruses, political meetings, religious meetings, lecturers and dancers—not to mention the interminable encores given at some recitals. Though they may please audiences, they are the bane of an usher's existence. If you were to place all the encores given in one season end to end, they would form a good-sized recital series in themselves."

"Being an usher is no sinecure. Part-time it may seem to others, but it's a full-time job to me. However, it is an experience I wouldn't want to have missed. Rather disillusioning in some aspects, it has been most enlightening in others."

MILDRED LILLIAN OSBORNE is chief of staff of 24 girl ushers at the New York City Center, one of the largest groups in any of the city's musical auditoriums. She is a young-looking woman with a wealth of trimly soft grey hair and a fresh and pleasantly open countenance that belies her militant sounding title. A business woman by day, Mrs. Osborne works at the Center nights and weekends.

"I never thought," she said, "that when my husband, the late Dr. S. J. Osborne, and I used to go to the Metropolitan Opera together that I would ever be head of the ushers in an opera house. I remember that at one time when we heard Marion Talley sing we were guests in Otto Kahn's box. My husband was, for three years, the house physician at the Metropolitan Opera."

"After he died—that was about six years ago—I decided to get a part-time job. I was managing my five-story building, but my evenings were free. I told a friend of mine that I thought I wanted to be an usher and I was sent down to the Plymouth Theater. They agreed to start me that very night. I wanted to begin next day, for their offer seemed a little sudden to me, but they said no, that Friday was a quieter night and it would be better for a novice. I went from the Plymouth to the Broadway Theater, where the ballet is now, and from there to the City Center, where I've been chief of staff ever since it opened about three years ago."

"When I first told my friends that I was going to be an usher, they thought it was dreadful and implored me to get a job that was 'more suitable'. But I'm very well suited. It's a mistake to think of ushers as being in the category of domestic servants. They aren't. Almost all of the girls working for me are college graduates. Many of them are musicians, dancers, or are studying dramatics. Two of the ushers are school teachers. Some have gone directly from the Center to appear on the stage. One of them, Helen Dahl, won the Sigmund Romberg scholarship, and starts a concert tour in January. Another, Lucy Finney, is a dancer and appeared in *The Desert Song*; still another, Dorothy Scott, is one of the solo ballerinas in *The Red Mill*. Ushers, I've found, have a very high I. Q."

Mrs. Osborne thought that the audiences at the City Center, for both opera and symphony concerts, were wonderful to work with.



Ben Greenhaus



John Gillies

Mildred L. Osborne, chief of staff of ushers at the New York City Center, and the facade of the Center

"They are so very courteous and pleasant. As you probably know, our opera is given at popular prices, at a \$2.40 top, and though the audiences may not be as familiar with music as those that attend the Metropolitan, I would say, having known them both, that ours are more enthusiastic, and perhaps more polite. We really give excellent performances here and if some people in our audiences have never seen an opera before, or only one or two, they are all the better for that."

"Many school children also attend. This is a result of the work of Mrs. Ida Martus, formerly an English teacher, who was appointed by the board of education to the New York City Center in charge of the distribution of tickets, at a reduced rate, to school children. Mrs. Martus has a staff of representatives who canvass the various schools. In this way the children and their teachers can hear opera for less than they would pay to see a movie, and it encourages them to become opera-minded."

No Free Seats

"Of course we have many subscribers and you get to know their faces, seeing them time and again. The members of the board of directors also come to many of the performances. Some prefer seats in the first three rows of the balcony. And they all have to buy their tickets. That's something the City Center is very strict about. Nobody ever gets any passes, no matter who they are. If I have friends come to visit me from out of town, I have to buy seats for them just the same as anybody else."

"Former Mayor La Guardia used to come here all the time, often with his wife and two children—and of course he always had to buy his tickets too. As you may know, he's very fond of music. He was very democratic and expected no preference to be shown him—I think he would have resented it. Gerald Warburg and Morton Baum of the board of directors, and Mrs. Lytle Hull, prefer seats in the first three balcony rows. The former Mayor used to sit in the orchestra, center, in Row G or H. We have many other celebrities: Grace Moore attends many performances, Yvonne de Treville, Margaret Matzenauer, Dorothy Kirsten, Gladys Swarthout, Helen Keller, Henry Morgenthau, and others."

"Our staff has to be alert and intelligent. One of the girls at the back of the hall once noticed an earring lying on the floor. She told the girl whose row it was, to watch at intermission for a person with one earring on. And sure enough, a woman walked up the aisle, blissfully unconscious that she had lost anything until it was returned. It was very valuable, and the girl who returned it—incidentally not the one who first saw it on the floor—received a \$20 reward, which she shared with the other usher. And speaking of jewelry, one of my most cherished possessions is a pair of pearl earrings, given to me by the gifted actress Gertrude Lawrence."

"We never get tired of listening to opera and concerts, and this summer when Shakespeare's *Henry V* was playing here, I found that it was the one movie I could keep looking at and never get tired. Many other people must have thought so too, for several told me that this was their sixth time for it!"

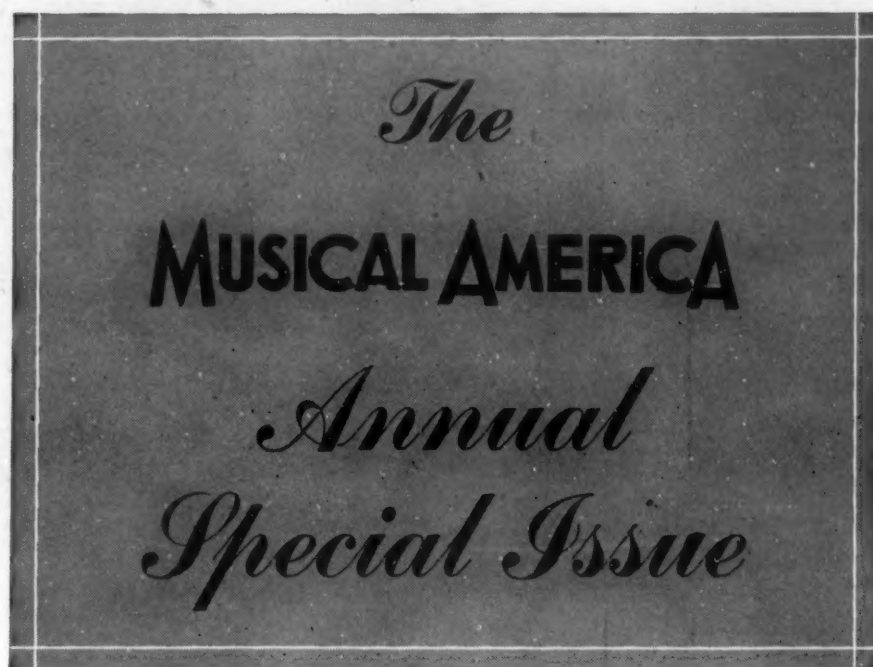
The chief usher was not familiar with all the critics' names, but she thought that she knew most of them by sight. She has a particular regard for John Martin, dance critic of the *New York Times*. "But then, I guess that's because we like ballet very much. We've met most of the dancers here with the Ballet Russe de Monte Carlo: Alexandra Danilova, Frederic Franklin, and the director general of the ballet, Sergei Denham and his wife, who very frequently attend performances together. On the closing night of the Ballet, Mr. Denham gives me a generous gift, really a liberal amount, which I divide among all the girls on the staff. He gives money to each of the doormen, too."

"It's very curious to me to think how I've always been linked with music and musicians. I studied piano for twelve years, first in New England, and then in New York City with F. W. Beiner; my husband was very fond of music, and the house which he left me is crammed with musicians and music teachers from top to bottom. I rent my own studio to teachers from 11:30 to 5, for I'm out all day, and then at night and weekends I'm at the City Center with more music."

We asked Mrs. Osborne what she did for recreation on her night off.

"I generally take a busman's holiday. I go to the theater."

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THE NEW YORK TIMES,
SATURDAY, OCTOBER 26, 1946

MOZART 'FANTASIA' OFFERED BY KITAIN

Pianist Also Presents Schubert Sonata in Fine
Performance of Works at Carnegie Hall

By NOEL STRAUS

Anatole Kitain, with his recital last night at Carnegie Hall, came forward as a fully matured and authoritative artist. His playing had personality. He had his own ideas as interpreter and they were convincing and communicative.

This ability to sense the meanings of a composition and convey them to the listener is naturally the chief aim of any serious performer. But to make music come so fully to life and possess eloquence to the degree reached by Mr. Kitain yesterday evening is rarely achieved at so early an age.

There was the reserve power in his performances, and the knowledge of how to keep a given work within just the right dynamic frame that distinguish the important artist from the lesser fry. In addition, Mr. Kitain proved masterly in his handling of color, and his fine control of a remarkably sensitive, singing tone.

The program began with the splendid "Fantasia" in F minor, which Mozart wrote in his last year for the mechanical organ in a clock. Its fugal opening and closing divisions and the set of slow variations that form the central section of the work were projected with an imaginative insight, a beauty of tinting, and structural clarity, not easily surpassed.

Schubert's Sonata in A minor, Op. 104, received a reading which fully envisaged the lyric nature of the three movements and their constantly fluctuating moods.

In an extensive Chopin group, results were equally gratifying. The seven pieces it contained were one and all as original and compelling in conception as the Mozart and Schubert. Mr. Kitain could invest the master's "Nocturne" in E minor with the most delicate nuances and shadings in a reading that evoked all the poetry inherent in the music, and then bring to the Etude in A minor, Op. 25, No. 11, a torrential display of power and brilliant virtuosity.

The same composer's "Impromptu" in F sharp major, and two highly contrasted Mazurkas, were delivered with a complete understanding of what the Chopin "rubato" means, and the Etude in A flat major, Op. 25, No. 1, was, like them, fascinatingly and deftly performed. But nowhere in the Chopin group was Mr. Kitain more the illuminating interpreter than in the "Polonaise" in E flat minor where the ominous and gloomy atmosphere of the opening measures and the changing moods of the various sections that followed were skillfully evoked in an expertly adjusted unfoldment.

**"To make music come to life and possess
eloquence to the degree reached by
Anatole Kitain is rarely achieved . . ."**

— Noel Straus, NEW YORK TIMES, October 26, 1946

NEW YORK HERALD TRIBUNE, SATURDAY, OCTOBER 26, 1946

Kitain Concert

Pianist in Annual Recital at
Carnegie Hall

By JEROME D. BOHM

An evening of consistently arresting piano playing was offered by Anatole Kitain at his annual recital in Carnegie Hall last night. Mr. Kitain's command of the tonal resources of his instrument seemed even greater than last season, his palette more subtly variegated. The sounds the pianist elicited ranged from the finest spun pianissimo through a full-bodied yet never pounded fortissimo and were always appositely applied, never utilized for the sake of making persuasive tonal effects only, but as part and parcel of the expressive investiture of the work in hand.

The Fantasia in F minor by Mozart, which opened the program, was originally penned for a mechanical organ and has been arranged for piano solo by the German pianist Edwin

Fischer. Mr. Kitain played it in stylistically impeccable fashion, with a firm grasp of its architectonics while never neglecting details of phrasing and dynamic nuance.

Equally impressive was his unfolding of Schumann's A minor Sonata, not one of the composer's finest products in this form, but one none the less having a considerable measure of characteristic, treasurable melodies. Mr. Kitain's conception was admirably proportioned and poetic as well. The lyricism of the slow movement fared especially well, no taint of sentimentality ever besmirching Schubert's plaintive message as it emerged through Mr. Kitain's unerringly tasteful fingers.

All of the pieces in the Chopin bevy were perceptively interpreted and were endowed with often ravishing tonal colorings. Especially telling were the disclosures of the E flat minor Polonaise, in which the apprehensive, brooding mood of the opening measures was suggested with extraordinary effectiveness, and of a minor Mazurka which emerged as a flawlessly painted miniature fascinating in the subdued, darkly shimmering hues called forth to convey its intimately sensitive contents. Mr. Kitain's mastery of the virtuosic aspect of his art was evident in his traversal of the "Winter Wind Etude."

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